IN THIS ISSUE: **THE MYSTIC REALM (Chapter VIII) ..... By Oscar H. Hawley**

MUSICAL COURIER

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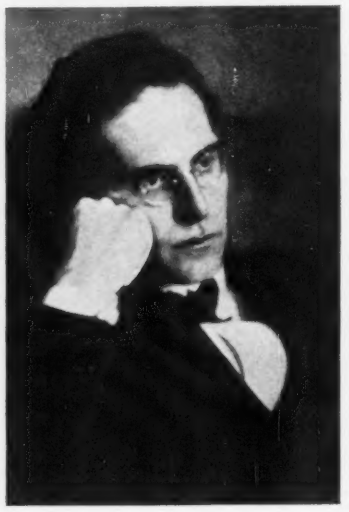
LILY PONS

Recently Made Her Paris and Rome Débuts

FRIDA LEIDER, WILHELM FURTWÄNGLER and LAURITZ MELCHIOR at the entrance of the Paris Opéra, where they recently gave performances of Tristan und Isolde and Die Walküre.



OTTO KLEMPERER has been engaged as conductor of the Los Angeles Philharmonic Orchestra for next season.

ALEXANDRE TCHEREPNINE and Miss "Happy," a member of the Tcherepnine family at Monte Carlo. The Russian composer is spending the summer at his villa, engaged on a new opera. The libretto is by the Viennese playwright, Hermann Heinz Ortner.

JOHN BARBIROLLI outside Covent Garden Opera House, where posters announce a performance of Aida which he is to conduct.

AMELITA GALLI-CURCI and HOMER SAMUELS, her husband, on vacation at their summer home, Sul Monte, in the Catskill Mountains. It is not generally known that the coloratura-soprano is also an excellent dancer. She is shown in the dance hall of their home, doing a Spanish terpsichorean number.

NIKOLAI SOKOLOFF, conductor of the New York Orchestra, which began its out-of-door concerts at Music Hill, Weston, Conn., July 6.

JOSEF HOFMANN, pianist, composer, inventor and director of the Curtis Institute of Music, has received an honorary degree from the University of Pennsylvania.

RAYA GARBOUSOVA, (right), cellist, with Mr. and Mrs. Alexander Kipnis.

VLADO KOLITSCH, violinist and teacher, during a busy summer season finds recreation on the boardwalk of the Lido (L. I.) Club, New York.

DELLA SAMOILOFF has been appearing with the Chicago Grand Opera Company in New York in the leading soprano rôles of Aida, Trovatore, La Forza del Destino and Cavalleria Rusticana. On July 9 she appeared in Cavalleria Rusticana at the Steel Pier, Atlantic City, N. J., and on July 16 she will be heard in Trovatore. On August 7 and 8 Miss Samoiloff is to appear at Robin Hood Dell, Philadelphia, in Cavalleria Rusticana, Alexander Smallens conducting. The Houston (Tex.) Civic Opera has engaged her to represent Texas at the Chicago World's Fair in a performance of Aida, August 23.

(See Inside Back Cover for Additional News Pictures)

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New York, Saturday,
July 15, 1933

Influx of German Musicians Marked in French Capital

Thousands of Teutonic Citizens in Paris—Furtwängler Conducts Brilliant Performance of Die Walküre with Leider, Lehmann, Melchior and Kipnis in Cast—Blanche Marchesi Gives Two Outstanding Recitals

By IRVING SCHWERKÉ

PARIS—The exodus from across the Rhine continues, and France is invaded by an artistic army—others, too, but of them it is not my province to speak—who come, not aggressively, but as souls seeking asylum, refuge and protection. In Paris one encounters any number of German musical celebrities—performers, pedagogues, composers—rejected glories of a Fatherland (sic) that once was proud to reap the benefit of their reputations, and who are now reduced to looking for a place to lay their heads. I am not a politician, only a musical reporter trying to earn his living, and where it all will end I cannot venture to predict. I anticipate only good, and while doing so, can already see our next season as one of German Lieder. With the cream of many countries enjoying the hospitality of her generous precincts, and with the finest of her own artistic battalions ever on hand, Paris is more than ever the capital unique, the pearl without price.

The German immigration has already given rise to disquietude in French circles. The influx, which mounts to many thousands, is composed of two classes: Jews and out-of-work intellectuals. The Interministerial Commission is hard on the job studying the problem and has issued a number of reports on the varioius questions involved. The commission is making an effort to establish two points, first, the effective purposes of this army of German unemployed, second, what ought to be done to protect French interests. The invasion has reached such proportions that, in view of actual conditions, it is possible for it to have serious social and economic repercussions. France, from time immemorial, has given welcome to the outcasts—whether voluntary or involuntary, no matter—of the nations.

GERMAN OPERA IN PARIS

Jacques Rouché, director of the Paris Opera, has concluded a series of gala Wagnerian performances, gala in the sense that Furtwängler conducted and that the best singers available had been assembled for the interpretation of Wagner's nixies and divinities; and in the further sense that the house was sold out for each performance weeks in advance and at sky-lark prices.

Tristan has already been reported; there remains Walküre. The presentation I attended was *colossal*, to use the Dresden vernacular. I never have and do not hope to hear it surpassed. What Furtwängler did with the score baffles description, and never was Sieglinde more heroic, exaltedly womanly than Lotte Lehmann made her, or Brünnhilde more statuesque, superb and withal maidenly, and thrillingly sung than as impersonated by Frida Leider. Hunding, by Alexandre Kipnis, was the personification of all that is sinister; Wotan, by Schorr, was the God become a *terre à terre* papa, writhing under the verbal lashings of his haughty spouse Fricka (sung with magnificent vocal fullness by Sabine Kalter) and tempted in his dealings with his wayward offspring Brünnhilde, to say "Hang" to divine prerogatives and turn into an ordinary, every-day papa. Melchior, as Siegmund, was not only at his best, he was mighty. His voice was like finest gold, gold on its absolute standard. His pianissimos were ravishing. I heard an aged dowager gasp, "I've lived almost a hundred years to hear that passage sung that way," to which I added (in thought, of course), "A life well spent!"

AN ORATORIO ABOUT JOB

I am always suspicious of people who claim to be right up to the last minute. Being "modern" demands more humility and modesty (also, science, artistry and humanity) than the majority of our moderns possess or command. The Ballets 1933, which, according to the program notes, "was born spontaneously under the pression of a powerful and instinctive necessity," not content with one shrieking error—The Seven Capital Sins, poem (sic) by Bert Brecht, music (sic), by Kurt Weill—have followed up this arch example of puerility, pseudo-poetry, literature and demoded social concepts, with an aberration even worse, namely, Job, an oratorio for two solo voices, male chorus and orchestra, on an adapted text by Jacques Maritain from the Book of Job, music by Nicolas Nabokoff.

The officiators were: The Paris Symphony Orchestra conducted by Maurice de Abravanel; Wlassoff Russian Choir, Gilbert Moryn, Georges Jouatte, J. Kling, L. Gerberg, A. Popovitch, soloists; and Jacques Fevrier and Jean Doyen, pianists. The public were

(*Continued on page* 10)

Jeritza Sings in Zürich

ZÜRICH.—At last there has been the opportunity of admiring Maria Jeritza here. The eminent singer exhibited her magnificent voice, which the present writer first heard twenty years ago in Vienna, a voice which has preserved the same beauty it had then, with the addition of full artistic maturity. Unfortunately, she was not able to present herself to the Zürich public in her proper sphere—the stage. The concert hall had a sobering influence on her temperament, and she interpreted a number of songs with almost too great a reserve. But in some operatic arias, her vocal splendor and power were in full evidence. She reaped a tempestuous ovation, and next season she is to be heard in her best-known roles at the Municipal Opera here. J. K.

Initial Bowl Concert Heard by 13,000

(Special Telegram to the Musical Courier)

HOLLYWOOD.—Alfred Hertz and the Los Angeles Philharmonic Orchestra opened the twelfth Hollywood Bowl season on July 11, before an enthusiastic throng. Hertz's readings of Wagner's Lohengrin prelude and Tschaikowsky's fifth symphony deeply stirred 13,000 listeners, who were delighted also with Korngold's Shakespeare suite and some Strauss waltzes. The large advance sale and the warm reception of the inaugural event portend a successful series.

B. D. U.

Vienna's Music Contests Bring Dazzling Display of Technic

250 Youthful Pianists Astonish Jury with Dexterity—Musicality Not High—Pole Wins First Piano Prize—Young French Soprano Awarded Vocal Palm—Festival Weeks Bring German Refugees to Vienna—Klemperer and Cortot Conduct—Weingartner's Record Tristan

By ANATOL RAPOPORT

VIENNA.—The Great Hall of the Musikverein here has been the setting of extraordinary scenes for the past three weeks. It might have been a sensational trial, except for the absence of the uniformed minions of the law. And a "trial" it was, though musical, with 250 defendants arguing their own case at the piano keyboard, before a jury, fifty strong, and a public whose sympathy must have been a comfort, though it could do nothing to protect its favorites.

This international contest has become an annual agony. Day after day, for three weeks, the young contestants follow each other in quick succession: Russians, Greeks, Japanese, Dutch, French, Hungarians. They were conspicuous by their cosmopolitan names: Borumski, of Poland; Ceccarelli, of Italy; Karolyi, of Hungary; Sonoko, of Japan, Corma of Uruguay. They sat down at the instrument and played Bach, Beethoven, Chopin and Liszt. True, most of them had studied in the music capitals of Europe, but this only shows what a melting pot the art of music is.

TECHNICAL STANDARD HIGH

Technical proficiency reigned supreme. Thirty years ago only a few pianists—a mere handful of those sitting in the jury today (Moritz Rosenthal and Emil Sauer among them) possessed such mechanical equipment as these youngsters. The Liszt B minor sonata, which only a generation ago was the *non plus ultra* of pianism, was played by at least two dozen boys and girls. The same holds for the last five sonatas of Beethoven, which till recently were musical curiosities to be studied and lectured about. Today Chopin's trickiest études are thundered or whispered at break-neck speed by dozens of hopefuls aspiring to fame. Virtuoso transcriptions of Bach's mighty organ works serve to turn grand pianos into orchestras under the hands of mere youngsters.

Jury members and old-timers shook their heads. Too many of these aspirants deserved the first prize for their technique, too few for their musicality. Yet technic had to decide—at least in the first three elimination contests. There is no other way in such a contest: fifty members of the jury, and each of them has his own measure and conception of musicality. Technic is a more or less exact science, in which some agreement can be reached. So when the twelve pianists that survived the elimination contests met for the final battle for the prizes, the contest had become a dazzling exhibition of acrobatics. Then the jury had no difficulty in finding those who had more than acrobatics to show.

POLE WINS FIRST PIANO PRIZE

First prize went to Boleslaw Kon, a Pole, who is really a Russian (he won third prize in the Chopin contest in Poland last year); second prize to Taras Mykyscha, a Russian, who is really a Ukrainian and has studied almost exclusively in Vienna (he won second prize in the Liszt contest in Budapest last May); third prize to Mlle. Perin, French (who took fifth prize in Budapest); and fourth prize to Sofia Gurewitch, a Latvian, who is really a Russian. The second and third prizes had to be duplicated and the duplicates given to Constantin Lipatti, Roumanian, and Therese Troster, Austrian, respectively, because their technic was too colossal to pass unrewarded.

The first prize was 1000 Schillings ($420), the second 200, the third 100. There were several minor prizes, too, among which the representatives of Eastern Europe proved the most numerous. Roumania, Greece and Hungary predominated. From the west only France made a good showing. Holland, England and the U. S. A. were not abundantly represented, and their musical qualities did not come to full appreciation.

In the contest for singers similar conditions prevailed. The supreme winner was Ines Irma Jouglet of France, lyric soprano, whose Pamina aria from the Magic Flute surpassed in freshness and finesse of nuance everything heard in Vienna in this role for the last four years. Especially noteworthy

(*Continued on page* 10)

New York Orchestra Opens Outdoor Series

Nikolai Sokoloff Conducts Premier Event in Connecticut

WESTON, CONN.—A capacity audience of 1,600 greeted the first concert of Nikolai Sokoloff and his New York Orchestra on July 6. This was the initial event in a series which Mr. Sokoloff is presenting in an outdoor setting on his estate here. The concerts take place on Tuesday, Thursday and Saturday evenings, ending August 15.

The program held Beethoven's Eroica Symphony, Tschaikowsky's Romeo and Juliet, Debussy's The Afternoon of a Faun and Berlioz's Rakoczy March. The orchestra proved an instrument of flexibility, pliant tone and finely-knit ensemble. Mr. Sokoloff, who comes to this organization from fourteen years as conductor of the Cleveland Symphony Orchestra, showed an easy mastery of his forces and drew from them interpretations of sustained vitality and interest. The players are stationed in an orchestral shell, similar in construction to the one at the Lewisohn Stadium. The grouping of the divisions of the orchestra and the general acoustics are excellent. These concerts are held on Mr. Sokoloff's estate, Music Hill, which is centrally located in Fairfield County. The audience is recruited from all over the country and includes many prominent musicians resident in this vicinity. Mr. Sokoloff has chosen several among these for soloists at subsequent events, the first being Mario Chamlee. The series does not depend upon guarantors for its support, but is sustained by subscribers who have signed in advance for the concerts. Subscription committees, made up of residents of the county, secured the required amount of pledges early in the spring. V.

Bonn Celebrates Annual Beethoven Festival

Hans Pfitzner and Elly Ney the Chief Attractions

BONN.—This year's Beethoven Festival in the master's birthplace consisted not only of chamber music, as in recent years, but comprised three symphony concerts under the direction of Hans Pfitzner, composer and conductor of national reputation. He chose the fourth, sixth, eighth and ninth symphonies, and owing to his high sense of responsibility as well as his high artistic accomplishments, but also by dint of great personal magnetism, he secured from orchestra, chorus and soloists performances of unusual excellence.

Elly Ney, honorary citizen of the City of Bonn, played an important part in the organization and execution of the festival. She appeared as soloist in the G major and E flat major concertos, and her trio (Wilhelm Stross, violin, and Ludwig Hoelscher, cello) contributed the major part of the chamber programs. The solo songs of Beethoven were interpreted by H. Ackenbach, bass, and Gisela Derpsch, a soprano of wide popularity in the Rhinelands. The public attendance was numerous and the enthusiasm high. W. T.

Zoo Opera Opens With Brilliant Performance of Lohengrin

Coe Glade, Anne Roselle, Hitzi Koyke and Frederick Jagel Reap Enthusiastic Receptions—Houses Large for Most Productions

By MARIE DICKORÉ

CINCINNATI, O.—The thirteenth season of summer opera at the Cincinnati Zoological Gardens opened June 27 with Lohengrin in which Frederick Jagel of the Metropolitan Opera sang the title rôle. James Wolfe (Metropolitan Opera), King Henry; Anne Roselle, the rôle of Elsa; Sonia Sharnova, Ortrud, and Carl Schiffeler made his local debut in opera as Telramund after singing in opera for four years abroad. Louis John Johnen was the Herald, the four pages were sung by Kathleen Summer, Mary Ferguson, Nellie York and Catherine Dando.

UNDER NEW MANAGEMENT

For the first time since its inception by the late Ralph Lyford, the Zoo Opera is running under other management than the group usually operating the Zoo. Charles G. Miller for twelve consecutive years managed the opera. The organization this year is managed by a committee of citizens and operated entirely separately from the Zoo Gardens. Isaac Van Grove is general director and Reuben Lawson is director of the Symphony Concerts.

A new policy has been inaugurated, that of presenting four and five different operas a week, frequently with different principals. So the first week saw Lohengrin, Madam Butterfly, Il Trovatore and Aida pass in review on the stage.

JAGEL AND ROSELLE REAP AWARDS

Jagel scored as Lohengrin and again as Rhadames, the audiences recalling him again and again for his perfect singing and portrayal of these rôles. Never before has the Zoo Opera enjoyed these parts sung so beautifully, for he is an artist who is so perfect in voice and stage demeanor that he wins every audience through his fine artistry. Jagel's method of voice production, his delineation of character, his costuming and histrionic talent are productive of an excellent Lohengrin or Rhadames and his appearances here were heralded with keen anticipation while his curtain calls showed how greatly appreciative the audience was. His appearances as Lohengrin and Rhadames were great triumphs.

(*Continued on page* 8)

THE MYSTIC REALM

Chapter VIII, The Enigma of the Artist

(Tenth Installment)

By OSCAR HATCH HAWLEY

WHAT is it that distinguishes Tibbett from Gerald Pinkerton Dunham, baritone in the village church choir?

Why is it that people by thousands flock to hear Rachmaninoff play the piano, but sit at home and listen to radio jazz when their local pianist, Reginald Percy Hickensticker, is announced in recital?

Has Tibbett (singing the same songs that were on the program of Mr. Dunham) and Rachmaninoff (playing the same sonatas that were played by Mr. Hickensticker) something to offer the public that Messrs. Dunham and Hickensticker do not possess?

We know, to be sure, that Tibbett has a wonderful voice, that Rachmaninoff has very fleet fingers, but are those the reasons that these two men—to mention only two at the moment—sing and play to crowded houses at high prices while their humbler brothers find difficulty in inducing enough people to come and hear them to fill a small living-room, even when their listeners are invited guests?

We all know the answer—that is, we know that not alone the gorgeous voice of Tibbett nor the fleet fingers of Rachmaninoff are the drawing powers. We know that there is something much deeper involved in the true answer to those questions; but, what is it?

People have said that John McCormack always fills the house because he makes a business of singing Irish songs for the Irish, that Caruso was idolized by the Italians, who would fill any auditorium in which he was advertised to appear. But Kreisler has played the fiddle to crowded houses all over the world, and they were not crowded because he was an Austrian. Paderewski played the piano to packed auditoriums, but his hearers were not Poles. So, it would seem that there must be something besides nationality to account for the appeal of the artist.

Secret of the Artist's Power

Great artists have been drawing cards ever since there was anything for great artists to do. Even in the time of classic Greek drama the artist was acclaimed, and it was probably so before then for a system of star players and singers could not have developed over night. In the time of Handel (200 years ago) the male sopranos Bernacchi, Senesino and Farinelli were as much the idols of the public as are Galli-Curci, Jeritza and Lily Pons today. The young Mozart made a fortune for his father playing the clavichord, harpsichord and violin in public. Paganini was made wealthy from his concerts, and Liszt in a few years piled up a fortune of considerable proportions. Paderewski has been no small money-earner, nor Mme. Schumann-Heink, nor a great many others who might be mentioned. Some of them have held the public eye for decades, while others have flashed in the sky and been heard of no more. But why is it that the public—largely uneducated in music—continues to pay enormous sums year after year to hear their favorites in the same old songs, the same old tunes, yet does not care enough about music, as music, to attend a concert by a symphony orchestra of ninety musicians unless it happens to be a well-publicized orchestra with a prima donna conductor?

For many years I have pondered on this matter, for music has always meant much to me, and artists comparatively little. I have known ever since I have been in professional music that the symphony orchestra is not a drawing card, that houses can be filled for orchestral concerts only by making them "interesting" through a famous leader or a soloist, that opera would be given to empty benches except for the artists who are favorites with the public. I know that this is so, but I do not know why. I do know, however, that singers are more highly acclaimed by the public than instrumental artists, and I also know that artists are very proud of their earning powers.

Lure of a Famous Name

When I first started in music as a professional, I was astounded to know that musicians were paid for playing. I had always thought of it as such a pleasure to play and to be heard, that it had never occurred to me that such a sordid thing as money was connected with music. So, when it was proposed that I was to receive money for playing in a symphony orchestra, I was quite shocked. But that was nothing to the shock I received when I heard about some of the sums paid to the artists.

For instance, when I first began playing in a symphony orchestra we received (every man—there were no favorites) $25 each weekly—$5 for each of three rehearsals and $10 for the concert. That amounted to $1,750 for the seventy men in the orchestra. The conductor received $250, making a total of $2,000. Yet, when Paderewski played with us, he was paid $2,000 for his one evening concert, with an extra public rehearsal the day before, and it seemed to me monstrous that one man should receive as much for one concert as seventy-one other men received for the same concert. Later I was to discover that without Paderewski (and others with great drawing power) there would have been no symphony concerts at all, because there was not enough interest in the orchestra and in orchestral music to fill even the smallest recital hall for the weekly concerts. But, add the attraction of a soloist, and immediately the concert took on a different aspect. There was something to sell besides the interminable symphonies and overtures.

The Role of Advertising

When I began looking into the causes of the astounding popularity of some artists I thought that probably it was due to advertising. The fact that P. T. Barnum sponsored Jenny Lind's first tour in America came to mind. What could have made her popular except the ballyhooing that preceded her and finally made her name known all over the country? Then there was Blind Tom, famous as a pianist, who played Bach fugues and Beethoven sonatas, and yet never evolved from the side-show class. People in small towns and cities would go to *see* him play the Schumann Novelletten with his back to the piano and his fingers upside down. But no one thought of going to *hear* Blind Tom, for his music was not interesting—and one of the first requisites of an artist is that he must make the things he sings or plays interesting to those who come to hear him. People did not go to *see* de Pachmann nor to hear his side remarks to the audience. Everyone knew that he was going to act oddly for an artist, that he would talk about the music to the people in the front rows of the auditorium, but in spite of that they went to hear what his music said.

Ellen Beach Yaw attained international fame as "the singer with the swan's neck." That is the way she was advertised—that her high notes were easy for her to sing on account of the length of her trachea. She was a sweet singer and her programs were duplicates of those of Jenny Lind and Adelina Patti, but people went principally to see and not to hear her. A few people would go once to see the famous neck and hear the famous high notes, but they were not enough to pay any large sums of money nor to keep this artist perpetually in the lime-light.

On the other hand, why did audiences flock steadily to hear Farrar, Garden, and Homer during the same period? What was, and is, the secret of these singers' appeal?

Some people talk of personality as though that settled all questions. If you ask them what "personality" is, they have no answer. I also am nonplussed. After many years of study I have come to the conclusion that there is a reason for the popularity of an artist, that it is psychological, and that it defies explanation. I believe that concert artists, generals who attain leadership because of brilliant qualities of mind, prize-fighters in the heavy-weight class who get into the first rank, financiers of the Rockefeller-Morgan class, industrial organizers such as Ford or Chrysler, racketeers of major importance, are all of the same piece of spiritual material. They are all unafraid (at least, the majority of them take their medicine smiling), they proclaim themselves the sons and daughters of God, they plunder the public—and the public likes it and comes back for more!

Music as High Finance

There is no question but that Schumann-Heink is a singer almost without equal, that Josef Hofmann has few equals as a piano player, that Mischa Elman would win first place in almost any fiddling contest. The world acknowledges that and pays them accordingly, but what the world does not acknowledge (or perhaps does not know) is that they are also money barons of the first class and their brains could well be used on the directorate of any billion dollar trust, or in banking or railroad circles. They are no fools, these high-priced artists, and they know almost to a nickel their worth as box-office attractions. When Galli-Curci says to a local concert manager that she will appear in his series for a price of $4,000, she knows she will be worth that amount as a drawing card for the whole series. The local manager may work as hard as any day laborer trying to make his concert series a success and still may fail to have it pay expenses. But do the artists take his work into account? Not at all. They demand their price and they get it or they do not sing or play.

Each highly paid artist is under the management of some concert bureau, most of which are situated in New York City. The artist has made an agreement with the bureau by which it is to receive a percentage of the fees paid for the artist's appearance in various cities. This percentage varies from one per cent to fifty per cent, depending on the prominence of the artist. For a new artist—one who the manager thinks has a future—an agreement may be made that for the first two to five years the manager shall take all over $500 a concert that he is able to get. If an artist is well established, the local manager may be lucky to get enough out of his business with which to pay for postage stamps. But his personal manager may realize princely sums for directing his activities shrewdly.

As mentioned before, most artists are good business men (or women), especially after they have been in the field a season or two and have made their audiences sit up and take notice. There have been instances of artists attaining international fame in one season, of finding themselves bound by contract to a manager for several years at small prices, and of seeing that manager wax rich and fat on their concerts while they were obliged to sing or play for a pittance. Cases have been known in which the artist was paid $50,000 for 100 concerts while the manager made $200,000 from the same concerts. When the artists find this out, it is small wonder that they rebel—as several have done—take their cases into court, win freedom from despotism and often heavy damages for concerts already given.

Great artists are heavy money earners. Several of them could match incomes with the greatest of money barons and not come out second best. Perhaps this would not be true in comparison with Ford, Rockefeller, Mellon and a few others, but it is certainly true in comparison with the average run of millionaires. Elman, Kreisler, Rachmaninoff, Paderewski, Galli-Curci, Pons, Schumann-Heink, are among the top-notchers in the earning class. They all have had incomes of at least $300,000 a year and some of them more than that.

All of their income does not come from giving concerts. If an artist has already earned a million dollars—as many of them have—he will have it invested to produce, under ordinary circumstances, $50,000 to $75,000 a year. They get royalties from gramophone records, and one artist told me that his royalties during a certain year amounted to $260,000. They will give not less than 100 concerts at from $2,000 to $4,000 per concert—thus receiving $200,000 to $400,000 for the season. They will appear in Europe and elsewhere during the same year for approximately as much. How much, then, is their income? Figure it out for yourself. (It is well to add that the figures vary, according as the general business conditions are excellent or the reverse.)

The larger their income, the prouder they become—and the more approachable. When vocalists first start their careers they often make no concession to the public in the matter of music to be presented. Their programs are severely chosen and they are very careful that other artists shall comment favorably on the numbers to be given. There will be a group of old-timers of the Handel-Bach-Haydn period—this may even extend to Mozart and Beethoven. Next will come a group of German songs, then French songs, and a few American and English ballads will wind up the program. The same idea is followed by violinists and pianists—groups of pieces by nationalities or by historical periods. But, after the artist has become affluent, has a tremendous following,is acclaimed everywhere, he unbends and sings The Rosary, Home Sweet Home, Somewhere a Voice Is Calling, or other popular numbers, and then he really is elected one of the people and showered with more congratulations and money than ever.

Qualities of the Elect

Whatever it is that makes one man rise above his fellows, the great artist has it; and so has the financier, the great general, the great prize-fighter, the great organizer, the great leader. Some people claim that this is a special quality of brains or an intellectual superiority. But I cannot believe that, for it seems to me impossible that prize-fighters can have brains of a quality that will make them leaders. I cannot believe that the racketeer has any spiritual quality whatever, and it seems that his mental gifts must be far below those of even the best of the prize-fighting class. I cannot believe that it is imagination which makes men and women leaders, because it takes a very special quality of brains to have the imagination necessary for leadership.

(I would suggest this as a problem for psychologists, not with the hope that they will solve it, but as offering a field of investigation outside the problems of business, with which they have been so prone to busy themselves for the last dozen or twenty years.)

But all leaders have something in their mental, physical and spiritual make-up which singles them out as a class. They are the elect. The people accept and follow them. All of them capitalize that quality, whatever it is, and make the most financial gain possible from it.

Whether that is the right way to administer a personal talent is not for me to decide; that will all be taken care of some time in the future. But it seems to me that some of these people are gods gone wrong, that they have the same power of leading their brethren that Christ and other supreme leaders of the past had, but that they are prostituting their talents for Mammon and prostrating themselves before Baal. It seems to me that they might, in their very short lives, give of themselves freely in order that the world might be enriched thereby, instead of taking from the world the thing of least importance and giving a semblance of loving service to a transaction wholly mercenary and sometimes venal. Perhaps a day is coming when disinterested social service will be the aim of all. When it does, I am sure that the musical artist will take a leading share in such service.

(To be continued)

Providence Chorus Gives Tenth Festival Concert

Program at Benedict Memorial Draws Audience of 50,000

PROVIDENCE, R. I.—The Benedict Memorial to Music at Roger Williams Park has been the scene of two notable concerts this season. The first was given by the combined orchestras and bands of the Providence senior high schools, assisted by the combined orchestras of the junior high schools. The program contained such numbers as Coriolanus Overture (Beethoven), Second Carmen Suite (Bizet), Unfinished Symphony (Schubert) and Huldigungsmarsch (Grieg). The participants numbered 250 and they played with excellent intonation throughout.

The other event drew an audience of 50,000 people, being the occasion of the Tenth Spring Festival of Music. The Providence Festival Chorus of 295 voices (John B. Archer conducting), the Goldman Band of New York, under the baton of Edwin Franko Goldman, the Verdandi Male Chorus (Oscar Ekeberg, leader) and Rose Bampton, Metropolitan Opera contralto, joined in a program which was unrivalled by the record of high achievement in past years. Miss Bampton's voice, of even scale, gorgeous tone quality and clear diction, carried well. She receeived an ovation for her singing of The Year's at the Spring (Mrs. H. H. A. Beach) and Sylvia (Oley Speaks).

The Goldman Band proved itself one of the best of our time, playing classical numbers as well as several in lighter vein. Mr. Goldman made the most of musical opportunities both in Berlioz' Roman Carnival and in Liszt's Les Préludes. Del Staigers played a Fantasie Caprice by Bellstedt in his usual pleasing manner. The chorus sang with its accustomed skill, responding with unusual gusto to Mr. Archer's baton in Henry Hadley's Song of the Marching Men.

Patron Receives Honor

Stephen O. Metcalf was presented with a medallion for having made these music festivals possible. On the one side was the inscription "Presented to Stephen O. Metcalf, our patron and friend, on the tenth anniversary of the founding of the Providence Festival Chorus," together with a representation of the Benedict Monument. On the other side was a section of Luca Della Robbia's Cantora frieze in the singing gallery of the Cathedral Museum in Florence, with the Latin words "Lumen Vitae (Light of Life)."

B. D.

Merola Announces Plans for San Francisco Opera Season

Local Premieres of Emperor Jones and Le Coq d'Or To Be Features of Series in November—Samson et Dalila, the Opening Work—Advance Sale of Tickets Brisk

SAN FRANCISCO, CAL.—For its eleventh annual season of grand opera, The San Francisco Opera Association (Gaetano Merola, director-general) has announced an interesting and attractive repertoire embracing operas of both the ancient and modern schools and for their interpretation a list of artists of world-wide repute. Beginning on November 3 and ending December 1, twelve performances will be given in the new War Memorial Opera House. The subscription series includes ten operas. Special performances of the most popular operas will be given outside the series. During the first week three operas are to be presented and two a week in the three to follow.

Samson et Dalila has been chosen for the opening night wherein Cyrena Van Gordon, Giovanni Martinelli, Ezio Pinza, Louis D'Angelo and Ludovico Oliviero will be featured in the principal roles with Gaetano Merola conducting the orchestra. Then, in the following order, come Aida, Le Coq D'Or, Tristan und Isolde, Manon, Emperor Jones and a ballet (unnamed), Cavalleria Rusticana and Pagliacci, La Traviata, La Boheme, and La Forza Del Destino. Emperor Jones and Coq d'Or will have local premières.

ARTISTS ENGAGED

The list of sopranos and contraltos engaged for the season are: Lucrezia Bori, Gertrude Kappel, Claudia Muzio, Cyrena Van Gordon, Kathryn Meisle, Myrtle Leonard and Emily Hardy; baritones and basses: Sidor Belarsky, Richard Bonelli, Louis D'Angelo, Alfredo Gandolfi, Ezio Pinza, Nathan Stewart and Lawrence Tibbett; tenors: Paul Althouse, Dino Borgioli, Raymond Marlowe, Giovanni Martinelli, Tandy McKenzie and Ludovico Oliviero.

The conductors will be Gaetano Merola, Wilfred Pelletier and Issay Dobrowen, director of the San Francisco Symphony Orchestra. Dobrowen is to conduct the performance of Tristan und Isolde and possibly that of Le Coq D'Or, thus making his initial appearances here as an operatic conductor. Arturo Casiglia, Antonio Dell' Orefice and Giacomo Spandoni have been engaged as assistants to the above three musicians. Armando Agnini and Andre Ferrier are to have charge of the stage and technical direction. The chorus master will be Antonio Dell' Orefice; the director of the ballet, Adolph Bolm, who has been in San Francisco during the past six months as the head of the ballet department of the newly organized San Francisco Operatic and Ballet School.

ADVANCE SALE OPENED

Peter D. Conley, business manager of the San Francisco Opera Company, reports that even at this early date with the season still four months off, the advance season ticket orders are pouring into the business office with great rapidity. Mr. Conley attributes this special interest in this year's season to two reasons; the first because Lawrence Tibbett will appear as the Emperor Jones; the second to the fact that Mr. Merola has engaged Lucrezia Bori to interpret several roles. Miss Bori has heretofore never appeared here personally in opera but she has been heard via the radio during the Metropolitan Opera broadcasts with the result that she already has a host of enthusiastic admirers who are anxiously awaiting her performances.

ROSALIE HOUSMAN TALKS ON MODERN MUSIC

In the Seckels Studio, Rosalie Housman, the American lecturer, critic and pedagogue, gave an interesting and highly illuminative discourse entitled Why Modern Music. Although a native of San Francisco, Miss Housman has for the past fifteen years resided in New York. Avoiding as much as possible the use of too many technical terms, Miss Housman expressed herself with such simplicity and in so comprehensive a fashion that her hearers grasped her ideas and opinions with the utmost facility and gathered from her remarks a wealth of information regarding the music of Ernest Bloch, Debussy, Stravinsky, Vaughan Williams, Milhaud, Pizzetti, Casella and other modernists. To illustrate the points Miss Housman stressed regarding the music of Ernest Bloch, Alan Bier, pianist and Nathan Firestone, violist, played the second and third movements of that composer's viola sonata. The affair, which was attended by a large audience, was managed by Alice Seckels and Elsie Cross.

TIBBETT PURCHASES HOME IN HILLSBOROUGH

Lawrence Tibbett, who with his wife and three young sons, arrived in California to remain until after his appearance with the San Francisco Opera Company next fall, has purchased an estate in Hillsborough, which is located down the peninsula about twenty-five miles from San Francisco. There the expected Tibbett heir will be born late in August, thus making the babe a native Californian like its father.

WESTERN ARTISTS' LEAGUE CONCERT

Under the auspices of the Western Artists' League, Emilie Lancel, mezzo-soprano accompanied by Walter Wenzel, and Carmen de Barrio, pianist, gave a well contrasted program before a large audience that assembled in the Gold Ballroom of the Fairmont Hotel.

RESIDENT MUSICIANS PLAY FOR UNEMPLOYED

For the benefit of the unemployed musicians, four concerts were given under the auspices of the Women's Musicians Club at the Women's City Club. The programs were interpreted by prominent resident artists all of whom donated their services. Not only were the concerts an artistic success but a financial one.

C. H. A.

Juilliard Sponsors Competition for American Composers

The Juilliard School of Music announces its 1933 competition for the publication of new orchestral works by American Composers. Through its competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

American composers whose works have been successful in past Juilliard competitions are Arthur Shepherd, Daniel Gregory Mason, Louis Gruenberg, Werner Josten, Charles Martin Loeffler, Harold Morris, Sandor Harmati, and Nicolai Berezowsky. Their works have been performed many times by leading symphony orchestras throughout the country under renowned conductors.

The terms of the competition are as follows:

1. Compositions must be by native or naturalized American citizens.
2. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.
3. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.
4. Compositions should be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before December first, 1933. Manuscripts sent by mail should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender.
5. Should a composition of outstanding merit be disclosed through the composition, it will be published in the spring of 1934.

Seattle Symphony Season Assured

SEATTLE, WASH.—Adequate support has been secured to assure Seattle and the Northwest a symphony season. The Seattle Symphony Orchestra Association (George H. Greenwood, president) authorized the 1933-34 season by action of the executive committee at a meeting held on June 26. The season will consist of six subscription concerts given through a period of fifteen weeks. Not only will there be a season in Seattle, but Tacoma and Victoria are each planning a series to be given by the Seattle Symphony Orchestra. Basil Cameron has been reëngaged as conductor.

D.

Schnabel Expresses His Opinions On Problem of Mechanical Music

Eminent Pianist, Interviewed in England, States Reasons Why He Has Not Made Records Until Recently

LONDON.—Artur Schnabel, interviewed by the Manchester Guardian, has some interesting things to say about mechanical music. Although for twenty years the pianist has refused to make gramophone records, recently he relaxed his determination and recorded Beethoven's piano sonatas. The reason he fights shy of this form of music expression, he said, is because "interpretative art ought not to be fixed; it should be different every time. A gramophone record, once it is made, never varies." He added that already he would like to make another set of sonatas, not that he rejects his recorded interpretation but because other expressive concepts have occurred to him since.

Mr. Schnabel contrasted recording with broadcasting. In the latter, he remarked, the interpretation is finished at the end of the transmission just as it is in a concert hall. He has never played in a broadcasting studio, but his concerts frequently are broadcasts. He declared that the making of a gramophone recording requires the highest concentration of any medium of expression. "We pianists," he said, "are not perfect men, and at a concert we are not worried if we sometimes hurry a bar or make a slip, but in the case of the recording machine, there is always a finality that is terrifying." Broadcasting, on the other hand, has nothing of this effect. "I pay no attention to the microphone," he explained.

REPRODUCING MUSICAL CONCEPTIONS

As for mechanical music in general, Mr. Schnabel believes that it loses some of the emotional and spiritual qualities of the original performance, but that the musical conception, and the shape or form in which it is clothed, can be reproduced. He finds it difficult to answer the question as to whether or not mechanical music will do harm to the tonal art. "It is certainly of great use for spreading the knowledge of music to places which could not be reached before. It arouses curiosity, and in many towns which have never had concerts it will make people anxious to hear the real thing. But in big cities it is a protection for laziness."

Hadley Opens Summer Series on Coast

Henry Hadley, who left for San Francisco the first of July, was the first of the guest conductors to open the Summer Symphony Concerts at the Auditorium on July 11 with the San Francisco Symphony Orchestra. On this occasion the program included his Chinese Suite, Streets of Pekin, and his Lucifer tone poem.

He has composed the music for this year's Bohemian Club annual mid-summer festival which takes place on July 29. The work is titled Legend of Hani with a book by Julius Cravens, based on Indian legends. John Charles Thomas will create the role of Hani and Dr. Hadley is to conduct.

Mu Phi Epsilon National Officers Meet

The seven national officers of Mu Phi Epsilon met in annual council session at the summer home of Ada Glackens Britton, Medford Lakes, N. J., June 24-29. Reports of spring inspections of all active chapters and clubs were reviewed as well as committee work covering scholarships, loan funds and philanthropic interests. Side trips were made to Atlantic City and Philadelphia, with visits to historic spots in the latter city. After consultation with the Atlantic Province president, Alice Drayton of Boston, who is also chairman of the 1934 convention committee, it was decided that the next convention be held at Chalfonte-Haddon Hall, Atlantic City, June 19-22, 1934.

Following the council session the officers visited the National Club House in New York City, which has been removed to larger quarters, and which, under the management of Edna Werdehoff, provides home environment for music students.

Officers of the Mu Phi Epsilon National Council are as follows: president, Dorothy Paton, Ann Arbor, Mich.; vice-president, Helen Mueller, Appleton, Wis.; secretary; Alma M. Geiser, Cincinnati, O.; treasurer, Ada G. Britton, Philadelphia; music adviser, Bertha Hornaday, Kansas City, Mo.; editor-business manager, Helena M. Redewill, San Francisco; alumnae officer, Louisa W. Allensworth, Atlanta, Ga.

Kramer to Head American Publication Society

The Society for the Publication of American Music has elected A. Walter Kramer president by unanimous vote. He succeeds John Alden Carpenter, who had been president since the society was founded in 1919. Mr. Kramer, composer and editor of Musical America, was one of the founders of the society.

Philip James to Direct N. Y. University Music Department

Percy Grainger has resigned the directorship of the department of music in the College of Fine Arts, New York University. Philip James, conductor, composer and member of the music faculty, has been chosen to direct the department next season.

Ninth Symphony Performed at Stadium

Morgana, Braslau, Althouse and Baer Heard with Schola Cantorum and Philharmonic Orchestra Under Baton of van Hoogstraten

Beethoven's ninth symphony, now an annual feature of the Stadium concert season, was performed on the evenings of July 6 and 7 by the Philharmonic-Symphony Orchestra, under Willem van Hoogstraten. The orchestra was assisted by the chorus of the Schola Cantorum of New York, and by a solo quartet comprising Nina Morgana, soprano, Sophie Braslau, contralto, Paul Althouse, tenor, and Frederic Baer, baritone. The audiences were large on both occasions, that on the first evening approximating 12,000 or more persons.

The first symphony of Beethoven made up the first half of the program, played in rather routine fashion, except for the *menuetto* movement when the performance of the delightful early work of the composer achieved greater spontaneity. Both conductor and players evidently were on their mettle for the second half of the concert. The orchestral playing had many moments of dramatic effect. The choral contribution was superbly sung. The soloists gave their best. Miss Morgana carried the taxing soprano part with success. Miss Braslau contributed rich-toned voice to the ensemble. Mr. Althouse sang with clear enunciation of the text in his solo air, and Mr. Baer scored with his dramatic opening recitative. There was prolonged applause at the close, with recalls for conductor and soloists.

The second performance of the Beethoven ninth symphony was heard by an audience of 12,000, making a total of 25,000 or more who heard the work on the two evenings of its presentation. The soloists were the same as the preceding night, and again distinguished themselves in their respective rôles. Van Hoogstraten conducted with his customary mastery and clarity of outline.

Saturday night's program held the fourth symphony of Brahms, the overture to Smetana's Bartered Bride, Handel's Largo, The Sorcerer's Apprentice (Dukas) and excerpts from Berlioz' Damnation of Faust. With van Hoogstraten at the helm, graphic performance was given to all these numbers. The concert was broadcast through the facilities of the National Broadcasting Company.

The opening number on Sunday night was Weber's overture to Euryanthe, followed by Tschaikowsky's Pathetic Symphony, and after the intermission, the dream-pantomime from Humperdinck's Hänsel and Gretel Debussy's Fêtes, the Emperor waltz of Johann Strauss and Richard Strauss' tone poem, Death and Transfiguration. A large audience assembled to hear this varied array, which received interpretations of appropriate coloring and tonal calibre.

EXTREMES OF WEATHER THIN AUDIENCES

The vicissitudes of the weather militated against large attendance at the Stadium on July 3. Notwithstanding that it was the first clear evening since the opening night the preceding Thursday, the temperature had fallen to a record low for the date, which sent the attendance figures down to about 1500. However, the audience made up in enthusiasm what it lacked in numbers and accorded Mr. van Hoogstraten and his men hearty appreciation for a program of interest and variety. Berlioz' Roman Carnival overture, Haydn's symphony in G and The Entrance of the Gods into Valhalla from Wagner's Das Rheingold formed the first part. After the intermission came Brahms' Academic Festival overture, Richard Strauss' Don Juan and the Blue Danube Waltz by Johann of that name, and the Spanish Caprice of Rimsky-Korsakoff. Eloquent performance of this contrasting array of works was elicited by Mr. van Hoogstraten from the orchestra.

Rain halted the special program arranged for the Fourth of July before it had more than begun. The audience was allowed to present rain checks the following night.

Intermittent threats of rain failed to daunt either the audience or Willem van Hoogstraten and the members of the New York Philharmonic Orchestra at the Lewisohn Stadium on July 5. Conductor, players and listeners ignored lowering skies, and an evening of substantial musical pleasure was their reward. The first part of the program held Peter van Anrooy's Dutch rhapsody, Peter Hein, a work introduced to New York by Mengelberg in 1923 and to Stadium audiences two years ago by Mr. van Hoogstraten. This is a melodious, sprightly score, showing the hand of an able orchestral craftsman, and its pleasing measures were greeted with warm applause. Schubert's overture to Rosamunde, the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream music and Till Eulenspiegel by Richard Strauss were the other numbers preceding the intermission. Afterward came the Brahms second symphony, given a reading of depth, vitality and arresting interest.

Symphony Concerts Are Main Events in Chicago's Calendar

Amy Neill and Else Brems Greeted Ovationally as Soloists—Stock Gives Brilliant Interpretation of Ninth Symphony

CHICAGO.—After hearing the two last concerts in the Century of Progress series under the auspices of the Friends of Music, we reiterate our previous assertion that the series should have been prolonged throughout the summer months. Visitors to the Fair would, no doubt, have patronized those concerts during July, August and September, yet we are happy to report that this week the Chicago Philharmonic Orchestra under the direction of Richard Czerwonky began a series of concerts at the Auditorium with distinguished soloists. These concerts, also sponsored by the Friends of Music, began on July 6.

SYMPHONY CONCERT IN AUDITORIUM

With Amy Neill, violinist, and Else Brems, mezzo soprano, as soloists the Chicago Symphony Orchestra gave a concert on June 28, at the Auditorium Theatre. The purely orchestral numbers included Liadow's Tableau Musical Baba Yaga, Stravinsky's ballet suite, Petrouchka, Mossolow's Soviet Iron Foundry and Chabrier's Espana. Miss Neill played the Lalo Spanish Symphony and with the support of Dr. Stock and the orchestra gave as fine a performance of the work as we have heard here. No more need be added to explain the enthusiasm of the audience for the performer.

Else Brems, a newcomer here who has made a name for herself in Scandinavian countries, is one of the finest mezzo-sopranos of our day and this is faint praise for a singer of her standing. Heard in an aria from Gluck's Paride ed Elena and Mon coeur s'ouvre a toi voix from Saint-Saens' Samson and Dalila, Miss Brems received a sensational ovation. Miss Brems has all the qualities to be a favorite in America.

LAST CONCERT OF SERIES

The last concert of the Century of Progress series was the most exciting of all. Stock's presentation of Beethoven's ninth symphony with his orchestra, the Apollo, and the Swedish choral clubs and Margery Maxwell, soprano; Louise Harrison Slade, contralto; Eugene F. Dressler, tenor, and Raymond Koch, baritone, as soloists, was so magnificent, so stirring as to make an unforgettable impression on all those fortunate enough to have been at the Auditorium on June 29. Stock has done some mighty things in his twenty-six years as conductor of the Chicago Symphony Orchestra. We have heard this same work performed previously under his direction, but always at Orchestra Hall where the acoustics are not to be compared with those of the old Auditorium.

OPERATIC PROGRAM AT WORLD'S FAIR

On July 6 a concert was given on the Floating Theatre in the North Lagoon on a Century of Progress fair grounds. The soloists were Margery Maxwell, soprano; William Miller, tenor, and Nina Minchin, pianist. A review will appear next week.

VISITORS TO CHICAGO

Among the visitors in Chicago this week were Leopold Godowsky, Herbert Witherspoon and Florence Watkins.

JEWISH PAGEANT AT SOLDIER'S FIELD

The Romance of a People, a magnificent pageant glorifying the history of the Jewish people, was witnessed on July 3 by 125,000 people of all denominations. The pageant had a cast of thirty-five hundred under the musical direction of Isaac Van Grove, who had written the music to a story from the pen of Rabbi Solomon Goldman. Both the librettist and the composer drew from the literature and music of the Jewish people and each accomplished his task in masterly fashion. The performance was thrilling and to Van Grove go first honors for directing a pageant the like of which Chicago had never before seen. Likewise congratulations are due each of the principals, the choristers, the huge orchestra, the stage managers and technical directors and all who participated in making the pageant a unique event in the annals of this city. The performance was repeated on July 5 under the auspices of the Chicago Tribune.

AMERICAN CONSERVATORY BEGINS RECITAL SERIES

The summer recital series presenting faculty members of the American Conservatory of Music opened on July 5 at Kimball Hall with a joint program by Maren Johansen Hattstaedt, soprano, and Tomford Harris, pianist. The artists were enthusiastically applauded by an audience which filled the hall to suffocation. With his brilliant technic and fine musicianship Mr. Harris gave artistic performance of a group of modern transcriptions of ancient numbers by Ciaja, Vinci, Milanese and Kittel. Mrs. Hattstaedt created a fine impression with her beautiful singing of Elsa's prayer from Lohengrin, Schumann's Die Mondnacht and Brahms' Meine Liebe ist Gruen. Her voice is unusual in quality, range and production.

SYLVIA TELL AT CENTURY OF PROGRESS

Sylvia Tell has been engaged for a series of matinee dance concerts at the Illinois Host Building at a Century of Progress on July 12, and 26 and August 9.

UNIVERSITY OF CHICAGO SUMMER CONCERTS

Concerts in the University of Chicago summer series at Leon Mandel Hall have been given by Guy Maier and Dalies Frantz, duo-pianists, on June 23; Rose Bampton, contralto, on June 30, and the Amy Neill String Quartet, on July 7. The final program will bring Alberto Salvi, harpist, and Friola Savini, soprano, on August 11.

CHICAGO MUSICAL COLLEGE RECITALS

Lillian Powers, of the piano department, gave the July 4 program at the Punch and Judy Theatre.

A song recital of unusual excellence was offered by Mary Ann Kaufman Brown, soprano, on July 6, in the college summer series. Possessor of a soprano voice of uncommon beauty, Mrs. Brown sang with artistic finish and excellent enunciation a program comprising German Lieder by Trunk, Marx, Reger and Erich Wolff; French chansons by Poldowski, Hue, Ravel and Fourdrain, and a group of English by Olmstead, Barnett Hughes and Manning. Her accompanist, Harry Sukman, lent admirable support at the piano.

A group of artist students furnished the program on July 8.

JOHN SAMPLE STUDIO NOTES

In addition to his regular class a number of out of town people are availing themselves of the opportunity of spending the summer months in study with John Dwight Sample, tenor and vocal pedagogue. These include Ruth Rowland Bryan, head of the music department of the State Teachers' College, Chico, Calif.; Elizabeth Walsh, radio artist and teacher, of Tyler, Tex.; Arnold Edmonds, of Mobile, Ala.; Ruth Tryoer, teacher in the Lincoln junior high school, Kenosha, Wis.; Lucille Caudill, of Morehead, Ky.; William Pilcher, of the University of Kansas, Lawrence, Kans.; Ruby T. Davis of Mobile, Ala.; and Doris Giselman, Lindenwood College, St. Charles, Mo. Most of these students are doing intensive work and have daily lessons.

AMERICAN CONSERVATORY ITEMS

The second session of the forty-seventh annual master school opened on June 26 with a heavy enrollment in all departments. A number of free and partial scholarships with leading teachers were awarded to students of outstanding talent who won first places in the final scholarship examinations in piano, voice, violin, organ and cello. Among the guest teachers in the public school music department are Osbourne McConathy, educator, and Margaret Streeter, teacher and lecturer on music appreciation.

The department of public school music closed the winter season with a luncheon at the Piccadilly Tea Room on June 19.

Jane Confelt, soprano, student of Elaine DeSellem, sang a group of songs at a reception given by the Illinois State Chess Association, Women's City Club, on June 27. Emily Paul was the accompanist.

John Thut, of the American Conservatory voice department, has been engaged to teach special classes in singing and to direct several large choral groups at Doylestown, Penn., for the summer months.

Junior piano pupils of Louise Robyn, Ethel Lyon and Howard Hanks, were presented in recital at the Studio Theatre on July 2.

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Cincinnati Opens Summer Opera Season with Brilliant Lohengrin

(Continued from page 5)

James Wolfe in the role of king was new to our audience who knew him as the splendid Papageno of last season. However, he brought to the roles his fine musicianship and histrionic abilities. Anne Roselle made her first appearance in Cincinnati as Elsa and her second as Leonora and her third as Amneris. She was tremendously well received. As Amneris she scored a triumph under the baton of Dr. Karl Riedel, guest conductor for two performances.

Schiffeler created a sensation when he sang for the Matinee Musical Club in recital and every one was keyed up to hear him in his real *metier*, opera. He did not disappoint his hearers who were thrilled with his singing and acting of Telramund.

HITZI KOYKE AS BUTTERFLY

Madam Butterfly again afforded Hitzi Koyke a vehicle for her ability as portrayer of this poignant role. Edward Molitore sang Pinkerton in his inimitable style which is delightful and satisfying. Helen Ornstein was charming as Suzuki, Joseph Royer sang Sharpless, Giuseppe Cavadore was Goro, Louis John Johnen the Prince, David Lazarus the Bonze and minor roles were sung by Benjamin Landsman, Herman Tappo, Grace Cunningham and Barbara Aitken.

IL TROVATORE SOLD OUT

Il Trovatore brought the second good house of the week and Sonia Sharnova's singing of Azucena was superb. Jagel as Manrico won new laurels, Royer gave a fine portrayal of the Count, Italo Picchi sang Ferrando, Martha Dwyer, Cavadore and Landsman sang the minor roles. In every respect it was one of the finest productions of this popular opera at the Zoo.

COE GLADE CONQUERS AS AMNERIS

In Aida the honors easily fell to Coe Glade who is a splendid Amneris, in richness of voice, histrionic ability and stage business. Jagel again received ovation after ovation, Roselle as Aida sang splendidly. Joseph Royer did Amonasro with his accustomed attention to every detail. Picchi as High Priest, James Wolfe as the King, Cavadore as the Messenger and Martha Dwyer as the Priestess added much to the perfection of this production. A ballet by Blake Scott, new costumes and the fine chorus under Herman Tappo all added to the pleasure of the evening.

Zimbalist Plays in Puerto Rico

SAN JUAN, P. R.—Efrem Zimbalist gave a recital here on June 28 as part of his South American-West Indian tour. His program included Sinding's suite in A minor, the Paganini concerto in D, Suite Bizarre (Achron), pieces by Glinka-Auer, Suk and Debussy, and Tarantelle by Szymanowski. The violinist displayed his mastery of expression and technic, winning salvos of applause from a large audience. He responded with four encores—a violin arrangement of a Chopin waltz, Schubert's Ave Maria, Sarasate's Zapateado and an arrangement of La Partida, a Spanish song by Alvarez. He departed the next day by plane to fulfill engagements in Port-au-Prince, Haiti. D.

Ricci Studying with Stassévitch This Summer

Paul Stassévitch, pianist, violinist and conductor, and member of the faculty of the David Mannes School, New York, is scheduled to give several violin recitals in Europe this summer. Among his pupils in Stavangar, Norway, will be Ruggiero Ricci, boy violinist. Master Ricci sailed on July 5 on the SS. Bergensfjord. Mr. Stassévitch will spend most of the summer in Stavangar, teaching and composing, except for his concert tour. He returns to the Mannes School in September, and will give a piano and a violin recital in New York next season.

TO CONDUCT BAND TOUR

ROCCO MAGRI,

conductor of the Knights of Columbus Band of the New York Chapter, which will again tour this season prior to its Carnegie Hall concert on October 12. Following that concert, the band will go to the Pacific Coast and back, playing in the key-cities under the exclusive auspices of the Knights of Columbus. William B. Stearns is directing the tour.

Scholarships Awarded for Study with Hutcheson

CHAUTAUQUA, N. Y.—Ernest Hutcheson began his series of master classes at Chautauqua on July 6. July 4 the scholarship competition for the complete six weeks' course of private and class lessons with Mr. Hutcheson took place. The Juilliard Scholarship in piano went to Lucile Hermanson, a graduate of Oberlin Conservatory, where she studied for four years with Mrs. Hastings. The Ernest Hutcheson Scholarship was awarded to Jack Abram, a pupil of David Saperton at the Curtis Institute of Music and of the Juilliard Graduate School. Honorable mention and a partial scholarship went to Louise Skorapa, a graduate of the Eastman School of Music, student of Raymond Wilson and Fannie Helner Moore.

Engagements Interrupt Rose Bampton's Vacation

Rose Bampton, who had intended to spend the summer in rest and study, was called out of her self-imposed retirement to sing in a recital at Normal University, Ill., on June 28 and, on June 30, a concert under the auspices of the University of Chicago. On August 9 the twenty-three-year-old contralto of the Metropolitan Opera will appear as soloist with the Philadelphia Orchestra at Robin Hood Dell. She opens her 1933-34 season singing in the Verdi Requiem at the Worcester (Mass.) Festival on October 2.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Many Outdoor Events Feature Musical Activities in Boston

Esplanade Programs Start—Brookline Hears Symphony Orchestra—Pops Finish Season—Fabien Sevitzky Presents Youthful Ensembles

BOSTON.—Outdoor concerts occupy the center of attention here now, musically speaking. Despite early doubts and hesitancy the season will probably be as rich as other summers, if not richer, in the number and variety of outdoor concerts.

In Brookline, a suburb next to Boston, a series of light and quasi-symphonic programs was begun on June 29. Concerts are in their third season and, as in the past, are directed by Will Dodge, their founder, and are played by an orchestra made up largely of members of the People's Symphony Orchestra. A feature of Mr. Dodge's programs has been the liberal use of soloists, and this was illustrated in the opening program of last week when Elizabeth Travis Behnke played the Liszt A major piano concerto with the orchestra, while Walter Kidder, baritone, sang short selections. The orchestral part of the program included the Meistersinger prelude and the overture to The Bartered Bride, among other works.

Admission to these concerts is free, with a nominal charge for the privilege of being seated. The same condition prevails at the concerts on the Charles River Esplanade, which were to begin for the fifth season on July 9. So far as the public was concerned there was still, at the moment of this writing, some uncertainty as to the success of the achievement; for the public subscriptions, on which the concerts are dependent, lagged far behind the necessary guarantee. But in past seasons, when similar conditions have prevailed, there has been a last minute pull (usually from a few interested and wealthy citizens) to take up the slack.

POPS CONCERTS SUCCESSFUL

If the venture were threatened with any disaster the latter would be averted by the fact that the founder and conductor, Arthur Fiedler, seems to lead a charmed life. Every one of his numerous enterprises in the last few years has had remarkable success. As conductor of the Symphony Hall Pops he has led the concerts from the doldrums in which they were threatened with extinction four years ago to their present high-blown success. While no figures are yet released for the season which closed on July 1, it is safe to hazard the guess that the attendance at least equalled the high mark of last year, when general conditions were more favorable, while the table business—an important item—probably ran ahead of last year because of Beer Redivivus. Even the deadly hot spell of the closing week saw a continuance of excellent attendance.

On Tuesday of the final week there was no Pop concert at Symphony Hall, the entire orchestra, under Mr. Fiedler, having been engaged for a concert at Mechanics Building for the benefit of the visiting Rotarians, assembled here in convention. On Monday night there was a Rival Request Program, made up of numbers which had just missed in the balloting for the earlier request concert. On Wednesday night Mrs. Behnke played the same Liszt concerto which she repeated the following night in Brookline. Her reception at Symphony Hall was remarkable, the applause attaining the greatest length and volume for any number during the entire season. And the popular success was deserved, for Mrs. Behnke acquitted herself musically and with virtuosity. If this storm of applause was duplicated it was on Friday night when Jesús María Sanromá made his final appearance of the season in the ever-popular Rhapsody in Blue of Gershwin.

Mr. Fiedler is likely, also, to conduct a series of concerts at a spot on the Massachusetts North Shore, similar to those he has done in the past. This series will probably follow the Esplanade concerts given nightly for a period of three weeks, Saturday nights excepted.

FABIEN SEVITZKY ACTIVE

An interesting outdoor program was given on June 27 at the Fens Stadium under the direction of Fabien Sevitzky, conductor of a local motion-picture theatre orchestra as well as founder and director of the Philadelphia Sinfonietta. Mr. Sevitzky employed his ensembles made up of a chorus and an orchestra of youthful players who had been assembled in a contest last summer. The program included, for the orchestra, two movements from Scheherazade and the overture to Thomas' Raymond; and for chorus and orchestra together, excerpts from Tannhäuser and Cavalleria Rusticana, Tchaikowsky's 1812, and the anthem from Bloch's America. The chorus sang well; the orchestra played with remarkable precision considering its youthful composition. The occasion was attended by a huge audience estimated at some 20,000 persons.

Even while he was engaged in the arduous task of preparing this concert with inexpert players Mr. Sevitzky was immersed in the details of another young musicians' contest similar to that of last year. After hearing 480 applicants of an average age of slightly more than sixteen years, he chose ninety-six for a junior orchestra and in the incredibly short time of a week prepared them for two performances daily on the stage of the Metropolitan Theatre. The orchestra included the customarily voluminous string section—two double basses as well—and an excellent assortment of practically all the essential symphonic instruments. I heard this group play, under Sevitzky's baton, Suppe's Light Cavalry Overture and a Goldman March; and if I had not made certain of the short time spent in preparation I should not have believed the thing possible.

COUNTESS ROSANSKA LEADS CHORUS

A series of three concerts was given at the Repertory Theatre on June 21, 22, and 23 by the Suffolk County Glee Club, American Legion, under the direction of the Countess Elektra Rosanska, who had organized a similar organization (the first of its kind in the Legion) at Detroit before she came to Boston. The program, which was identical for the three concerts, included not only choral works but also various numbers by soloists. The Irving T. Adams Post Band, No. 36, assisted in the performances.

Pupils of Maud Paradis-Lane gave a program called A June Holiday at Winthrop Center on June 24. A well-assorted list of works for piano solo and two pianos was given. In addition, Helena J. Wilde, coloratura soprano, and Elise Biron-Nichols, violinist, were heard in several selections. The accompaniments were by Mrs. Lane.

COMPOSERS' NIGHT

An unusual event was a concert by the Tokar Quartet at the Juvenile Conservatory of Music on June 21—the last program of the season. Three American composers—Eda Rapoport, Mrs. H. H. A. Beach, and Walter Piston—were all present to hear their compositions greeted by an enthusiastic audience that filled the auditorium.

M. S.

White Top Folk Festival Set for August 11 and 12

MARION, VA.—The third annual White Top Folk Festival will be held on White Top Mountain near here, August 11 and 12. The object of these festivals, which were organized in 1931 by Annabel Morris Buchanan, composer of Marion, and John A. Blakemore of Abingdon, is to discover and preserve the native music, balladry and traditions of the region and to make the folk material available for use in American art, music and literature. Aside from the main contests, there is playing, dancing and telling of folk tales around camp fires at night. Preliminary contests are to be held on the first day, with an informal program and square dancing at night. Finals will be the next day, with a special program presented by the winners and others, including folk talent from several states. Camp meals will be served on the mountain and camping parties are being formed from many states. Folk handicraft will be on display and sale. The mountain is considered an ideal situation for such a festival. On a clear day, five states are visible from its summit—Virginia, North Carolina, Tennessee, Kentucky and West Virginia.

Prominent figures in this year's events include John Powell, composer-pianist and folk authority (who will conduct a class in Marion in connection with the festival and give a recital on August 10); Percy MacKaye, dramatist and pioneer in American folk research; Dr. George Pullen Jackson, author of White Spirituals from the Southern Uplands and other books; and Elizabeth Burchenal, president of the American Folk Dance Society. Mrs. Franklin D. Roosevelt is planning to be present, and among the visitors will be representatives of American and English folk societies. More than 6,000 attended last year's festival.

Kathleen Edwards Succeeds Natalie Hall

Kathleen Edwards has been singing the leading role in the current Broadway operetta, Music in the Air, since July 1, following Natalie Hall, who had sung the part for eight months. Miss Edwards has studied with Vera B. McIntyre for the past year or more.

Akron Festival Chorus Offers Third Annual Summer Concert

Jessica Freeman, Soloist, Under Direction of Burton Garlinghouse

AKRON, O.—There is always one delightful summer concert to compensate somewhat for hot weather. The Festival Chorus of sixty voices from First Congregational Church gave its third annual summer concert on June 22 at the church. Burton Garlinghouse directs the musical activities of this group. Jessica Freeman, contralto, was soloist and George Oplinger organist.

Mary Triplett, pianist and composer is appearing in a series of Saturday afternoon broadcasts over station WJW. Mrs. Triplett is preparing an all Chopin program and following that, a program of her own compositions.

MUSIC CLUB HAS BANQUET

The annual banquet of Bach-Beethoven-Brahms Music Club was held at Portage Country Club on June 27. Estelle Musson, pianist and teacher organized the club from her piano students. The program at the banquet was presented by advanced and artist pupils, in piano recital.

Milwaukee Summer Orchestra Concerts

MILWAUKEE, WIS.—The Milwaukee Philharmonic Orchestra (Dr. Frank Laird Waller, musical director), inaugurated a series of summer popular concerts on June 29. Due to the fact that there is no suitable outdoor shell and seating arrangement, the concerts are held in the large, air-conditioned Eagles Auditorium. Guest artists and conductors are to appear and operatic performances in concert form are also on the schedule. This series of concerts are not guaranteed, but due to the recent lack of employment among musicians the Local has authorized the series and the musicians share in the profits on a pro-rata basis.

Martinelli in Benefit Series

Giovanni Martinelli recently completed a series of six benefit concerts in Italy. He sang in Padua, Adria, Vicenza, Bergamo, Verona and his native city of Montagnana. He has now gone to his home, Villa Ca'Rassa, near Milan, where he will spend the major part of the summer, returning here in October. Preceding the opening of the Metropolitan season, he will give a number of recitals, beginning in Wichita, Kans., October 25.

Hazel McGinley, contralto, who has been for some time staff artist at WTAM Cleveland, has had an audition for the commercial program being prepared for Henry Ford's approval. If she is selected she is to appear on the program with Lum and Abner who have been featured for some time over station WTAM, and are also being considered for the Ford program.

K. S. L.

Last Levitzki Broadcast This Evening

The final recital in the present series by Mischa Levitzki over a National Broadcasting Company network will be given this evening (July 15). Originally scheduled for four appearances, the pianist's engagement has been twice extended and the final recital will be the ninth time he has broadcast in the series. Levitzki has played many compositions of the masters for his NBC audiences during this time. For his farewell appearance of the season he has chosen an all-Schubert program, including the Marche Militaire, the Impromptu in B flat major, The Erl König, Hark, Hark, the Lark, and three short Moments Musicals. He will be heard at 8:00 p. m., over an NBC-WEAF network.

Levitzki will spend the first part of his summer vacation, already delayed several weeks because of the extension of his NBC schedule, at a Long Island, N. Y., shore resort. His plans for the fall are as yet indefinite but may include additional recitals over NBC networks.

Kappel to Return in Early Fall

Gertrude Kappel, soprano of the Metropolitan Opera, is singing guest performances in Vienna at the State Opera under Clemens Krauss, appearing as Isolde and Brünnhilde. Mme. Kappel had to decline many engagements during the summer, including a special performance of Elektra at the Berlin State Opera, Monte Carlo, Brussels and South America. The soprano will return to the States early in the fall to sing at the San Francisco Opera in November, and in concert before rejoining the Metropolitan in December.

America and England Hear Erskine Radio Talk

John Erskine's talk on how America celebrates July 4 was heard on a special holiday broadcast not only in the United States, but also in England through facilities of the British Broadcasting Corporation. A band featured music incident to the Revolutionary War, the War of 1812, the Spanish War and the World War. The program was sent out through the NBC-WEAF network.

Barbizon-Plaza Concert Hall Reduces Rentals

From the office of Catharine A. Bamman, manager of the Barbizon-Plaza's concert hall, comes word that this New York auditorium has revised its rental schedule for 1933-34, offering further drops in prices of morning and afternoon rentals. An inexpensive out-of-season schedule (effective to September 30) is also established.

Musicians Sail

Among the passengers sailing on the Roma Italian liner July 1, for a Mediterranean cruise were Richard Crooks, Olga Petrova and Martha Wilchinski, and Mr. and Mrs. Fitzhugh Haensel.

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Paris Has Influx of Artist Refugees From Across Rhine

(*Continued from page* 5)

divided in their receptivity, some hooted, some howled, some giggled, others whistled, the rest applauded. The employment of the word oratorio is to be regarded as a facetious sally on the part of the authors, and I cannot recall ever having heard such devastating tripe as this. And goodness knows if I have had to hear any in the course of a news-hunting career. If a work represents its producer's state of mind, I feel sorry for Mr. Nabokoff and hope he will take steps to recover as soon as possible. Good old Job, who even in his flesh saw God. Too bad that Mr. Nabokoff did not turn his talent to a similar usage, instead of asking us to revel with him in the muck and mire of crass materialism. He had a wonderful chance. Did he miss it by voluntary choice, or because, in presence of a "beautiful and grandiose parable" like Job, his talent and aestheticism became emasculated and turned into zero?

Strasbourg Going Strong

Strasbourg, which to many minds is the symbol of storks, beer, sauerkraut and *paté de foie gras*, is also a regular hotbed of musical goings-on. The Municipal Theatre of the Alsatian metropolis has long since been recognized as one of the best in Europe, and it has ended a season for which Director Albert Pfimmer is to be heartily congratulated. As New York and Chicago know, carrying a season through nowadays is no easy job, and they will no doubt want to rank Mr. Pfimmer as an historical figure for his magnificent accomplishment.

The season at the Strasbourg Municipal Theatre consisted of 194 representations divided as follows: 118 performances of French opera comprising twenty-eight works; thirty-two representations of plays in French; twenty-eight performances of plays and twelve performances of operas in German; two ballet evenings, one English *soirée*, and one Italian. Triumphs of the season were Ariane et Barbe-Bleue, by Paul Dukas; Mireille, by Gounod; Fidelio, Tristan and Isolda, Carmen, Tannhäuser, Elektra, Pagliacci, Philemon et Baucis, Norma, La Pie Borgne and Freischütz. Among the leading artists were Mme. Bunlet, Vhita, Dietz-Honnim, MM. Deschamps, Kondeline, Payau, and the leading tenor (American) William Martin. Not bad for a provincial center in the old country, what?

Blanche Marchesi's Recitals

Blanche Marchesi, who had not appeared in public recital in Paris in some years, gave a pair of concerts in the Salle Chopin, in the course of which the singer revealed her art as a program builder and interpreter. For Mme. Marchesi does not sing the first thing that comes along. Student and researcher both, she has penetrated all the ramifications of vocal literature, and when she puts together a menu of melody, it is decidedly *para personas de gusto*. Thus at her first appearance, she gave her listeners a taste of such remote writers as Lully, Stradella, Scarlatti and Purcell, leading up to and ending with Bach, Cornelius, Godard and Moret. At her second, she turned attention and affection to Mozart, Reger, Brahms, Schubert, Schumann and Wolff with no less success.

S. M. I. Gives 168th Concert

The Société Musicale Indépendante, now in the twenty-fifth year of its activity, gave its 168th concert to a crowded audience in the Ecole Normale. It was an evening of rare interest and merit, ranging as it did from French Renaissance *a capella* music to modern emissions hardly dry on the paper. And when you have very old and very young music side by side, it is astonishing how little disparity there is between them, how closely allied they seem to be in harmonic liberty, conciseness and linear freedom. It is pleasant to report concerts that give pleasure, and this one certainly did.

The Renaissance songs were Revecy venir du printans (Claude Le Jeune), Petite nymphe (Clément Janequin), Mignonne allon voir si la roze (Guillaume Costeley), Mille regrets (Josquin des Prez), Ce Moys de Mai (Clément Janequin), Bonjour mon coeur and Quand mon Mary (Orlando de Lassus), sung by La Société Chorale (Juan Tercero) with animation and feeling.

The new works were all first auditions: Sonata for violin and piano, by Lennox Berkeley (Jacques Fevrier, pianist; Robert Soetens, violinist); sonatine for violin and piano, by H. Neugeboren (Jacques Fevrier, pianist, Robert Soetens, violinist); sonatina for piano, by Conrad Beck (Monique Haas, pianist); Mon premiere voyage, for soprano and piano, by Francois Olivier (Mlle. Pifteau, soprano; the composer accompanist); and sonata for viola and piano, by Robert Casadesus (Henri Casadesus, viola; Mme. Casadesus, pianist).

Russian Conservatory Auditions

Students' auditions usually inspire terror, but an exception to the rule was the concert given by pupils of W. Bernardi, at the Russian Conservatory of Paris, the academy of which Rachmaninoff is the honorary president. Professor Bernardi's pupils showed finished work, and a professional touch. The program they offered was proof of their culture and eclectism. There is not space to go into details and I must be content with recording the numbers and their singers: aria from Walküre, by Wagner, sung by A. Alberoni; aria from Le Demon, by Rubinstein, sung by Madame V. Celerier; aria from La Dame de Pique, by Tschaikowsky, sung by Mlle. E. Caldagues; Cavatina from Prince Igor, by Borodine, sung by M. Pochivailo; aria from La Dame de Pique, by Tschaikowsky, sung by Mlle. Standertskjold; aria from Rigoletto, by Verdi, sung by Mme. Gonzales del Pino; three popular songs, by Palmgren, sung by Mlle. Soderhielm; Lada, by V. Pohl, sung by M. Alberoni; two Jewish poems, by Milhaud, sung by Mlle. Caldagues; two Romances, by Tschaikowsky, sung by M. Pochivailo; two Romances, by Hugo Wolf, sung by Mlle. Standertskjold, and two Spanish songs, sung by Mme. Gonzales del Pino.

Slavic Opera Performances

The season of Russian Opera at the Chatelet goes on apace with *eclat*. This makes three opera houses in Paris (Grand, Opera-Comique, Chatelet) that are nightly drawing packed audiences, not to mention three others (Porte Saint Martin, Gaité-Lyrique, Trianon-Lyrique) that are doing land-office business with works like Traviata, Barber, Boheme, Viennese operettas and so on.

The latest success of the Russian Opera is Borodin's Prince Igor, a work that grows on one the oftener you hear it, especially when done by Russians in the Russian manner. That is the way we are having it and what a joy it is. To me its story does not amount to much, its music is everything and I like to conceive of it (the music) as a great rhythmic symphony, in which, when orchestral instruments have reached their expressive limits, the human voice, massed into overtowering choruses, plays a transcendental rôle. The various rôles of these presentations were distributed as follows: Chaliapin (Prince Galitzky), Popov (Prince Igor), Denissoff, Guerberg, Dievsky, Mmes. Lissitchkina, Schirmann with Mr. Fistonlari, conducting. The Russian Ballets of Monte Carlo made the Polovetsian Dances one of the high-lights of a crowded season.

Brevities

Arlesienne has been added to the repertoire of the Comedie-Française. It will not be given, however, until the orchestra pit is sufficiently enlarged to permit a full-sized band to play.

Example to follow: The Zagreb Radio station broadcasts programs of Jugoslavian music the first Tuesday in every month.

The Theatre de Marie-Antoinette has been completely restored, thanks to the generosity of Mr. Rockefeller.

Two performances of Charpentier's Couronnement de la Muse, with over 400 executants was given at Rouen.

Poldi Mildner, Viennese pianist, was presented in recital to Parisian critics and musicians at a private concert in the Salle Gaveau.

Jacqueline Simoni was chosen by Jacques Rouché, director of the Paris Opera, as French representative at the International Dance Contest held at Warsaw.

Antoinette Veluard, French pianist, was awarded the medal Reconaissance de la Croix-Rouge by the Dames de France for seventeen years of distinguished service.

Among the unpublished manuscripts of Deodat de Severac, has been found an operetta entitled Pinard. What French theatre will produce it?

Divertissement Breton, ballet by Paul Le Flem will be brought out at the Opera-Comique next season. Banquet, by J. Larmanjat and Ode à la Rose, by Fauré-Schmitt, will also be produced.

Marcel Roche, barytone, and Madeleine de Valmaléte, pianist, gave a joint recital in the École Normale.

Recent Activities of José Figueroa

José Figueroa, violinist, at present living in Paris where he is a faculty member of the Ecole Normale de Musique, gave a recital on May 29 in the school's concert hall. His program listed numbers by Bach, Brahms, Lalo, Tansman, Nin, de Falla and Paganini-Kreisler. His brother, Narciso Figueroa, was at the piano. June 17, Mr. Figueroa played at the chateau of the Princess de Polignac with Nadia Boulanger and other artists. He is to appear with Enesco, Thibaud, Cortot and others in a Festival of Roumanian music which will take place in the near future. Cortot has asked him to play the violin solo part in Bach's Brandenburg Concertos for a recording.

Two of Mr. Figueroa's pupils at the Ecole Normale de Musique are a girl of eleven and a boy, ten, who won first prize in a recent contest in the Foundation Bellan.

Alexandre Brailowsky in South America

Alexandre Brailowsky, who is now in South America, has been on tour throughout Brazil. In Rio de Janeiro alone, the eminent pianist gave ten concerts. Mr. Brailowsky will fulfill numerous engagements in South America before he sails for his home in Switzerland, where he will pass the remainder of the summer at his villa in Lausanne.

Leigh Henry to Wed Hedwig Steinborn

Greenwich, Conn.—Leigh Henry, director of music at the Edgewood School, a private school of this city, and a former director of opera at the London Academy of Music, took out a license on July 3 in Washington, D. C., to marry Hedwig Steinborn.

Vienna Holds Annual Musical Competitions

(*Continued from page* 5)

were Valentina Cretzoiu of Roumania (coloratura), and Tycha Turlitaki of Greece.

Needless to say, the prize winners (most of them penniless students) need not worry any more about their careers. They are signed up for concert tours as they leave the platform, bathed in perspiration, and near a nervous breakdown. Competition is a cruel test, but the only means in these days to advance at least some of the worthy ones. Others, who had the misfortune to be indisposed, who fell victims to insignificant but fatal betrayals of technic, memory or mood, are thrown again into oblivion until the next chance.

German Refugees Abound

The Vienna Festival Weeks were characterized this year by a special abundance of guests or rather German refugees. One of the most significant of these, Otto Klemperer (Los Angeles' new acquisition), conducted a historic performance of the Budapest Concert Orchestra on their Viennese visit. This is a newly formed organization, scarcely two years old, and its members proved two things: that they have not lived very long; that they are going to live a long, long time. What vigor. They rush a climax like so many young tigers. Their Bach (Weiner's orchestral transcription of the C major toccata) is Bach *redevivus*, the Bach of the present century, the Bach who is the most thoroughly appreciated and understood of modern youth.

Klemperer's Till Eulenspiegel makes a rather malicious criminal out of Strauss' prank-playing youngster, and when Till's death sentence is pronounced, one is apt to feel that the poor chap has really deserved it. All the more impressive was Beethoven's fifth symphony, with its tantalizing economy of power, until the cloud-breaking avalanche in the finale.

Bela Bartok played his second piano concerto in the same concert. The qualities of this work, both pianistically and musically, range far above the average written in our day. Resemblances to Stravinsky and even Alban Berg are not to be denied, although the tang of the Hungarian plains is unmistakable.

Cortot as a Conductor

Alfred Cortot came to present to the Viennese French music in two aspects—old and modern—and himself in two aspects—as conductor and pianist. Both aspects of French music were received with pleasure. Couperin's Suite dans le Goût Théatral (for the first time in Vienna), was heard with as much attention as the recent revelations of old English music. So was César Franck's D minor symphony (seldom heard here).

Not so with Alfred Cortot himself at the conductor's desk. This otherwise striking personality is lost the moment he turns his back to the audience. Instead of the unique face which accompanies his sometimes extravagant but always convincing eccentricities at the piano, one sees sharp, uncalculated motions without either sufficient precision or temperament. Cortot at the piano, playing Saint-Saens' brilliant C minor concerto with thrilling technic is another story. But the odds were against him. Somebody went and tuned the piano at least one eighth-tone too low, or maybe the orchestra was too high? One struggled against the suspicion that there was a disagreement: the pianist wanted the piano too low, the conductor (Anton Konrath) wanted the orchestra too high, so they compromised and let each have his own way.

Weingartner Returns After Long Absence

Another rare guest was Felix Weingartner, once the home idol of Vienna, famous for record-breaking *tempi*. A feat worthy of notice was his performance of Tristan, which took exactly one half-hour less than it usually does, no cuts, except the usual short one in the second act, being made. On a certain occasion the late Eugen d'Albert was asked the reason of his exaggerated speed (damaging even *his* technic) in a recital. Said d'Albert: "I have to catch the 11.25." There was no such excuse for Herr Weingartner; he had nowhere to go, because he had to conduct Beethoven's ninth symphony the next morning. Although the sopranos were heavily taxed by his sudden outbreaks of temperament in the finale, the Viennese idol got away with it.

Burke-Savini Nuptials

Lolita Savini, mezzo soprano, and William B. Burke, Jr., were married June 12 in Boston, Mass., and will live in Jackson Heights, L. I. Miss Savini's recital in Chalif Hall, New York, is recalled as an event of last season.

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Baltimore Stadium Crowded For Municipal Band Concert

6,000 Hear Second Annual Symphonic Program at Johns Hopkins University

BALTIMORE.—A record audience of over 6,000 (including Mayor and Mrs. Howard W. Jackson), crowded the stands and field of the Homewood Stadium on the Johns Hopkins University campus, June 29, for the second annual symphonic concert by the Municipal Band. These concerts, a last season innovation of the Municipal Department of Music (Frederick R. Huber, director), demonstrated that an outdoor band's activities need not be confined solely to conventional band programs. This year's program, under the conductorship of Robert V. Lansinger, included the allegro moderato from Schubert's Unfinished Symphony, the Svendsen Coronation March, the Valse des Fleurs from Tschaikowsky's Nutcracker Suite and Berlioz' Hungarian March. Two prominent Baltimore vocalists appeared with the orchestra for this special program. They were Elsa Baklor, soprano, sister-in-law of the late George Castelle, and Earl Lippy, baritone, winner of the National Federation of Music Clubs' 1931 award in the baritone class. Miss Baklor sang the waltz song from Gounod's Romeo and Juliet; Mr. Lippy was heard in the prologue to Pagliacci. The singers combined for the second act duet from Rigoletto.

BRILLIANTLY LIGHTED SCENE

The Homewood Stadium, which is the Johns Hopkins athletic field, is equipped with high voltage flood lights. An excellent stage effect was obtained by Henry Iddings, in charge of the university lighting arrangements. The field was kept in half light until Conductor Lansinger stepped upon the bandstand in the centre of the field facing the crowded concrete tiers of spectators. His appearance was the cue for full lights, which turned twilight into full day and heightened the contrast with the background of woodland foliage. An elaborate public address system of wellplaced amplifiers carried the music to the farthest reaches of the field and enabled everyone to hear the program annotations, prepared especially for the concert by Broughton Tall, the department's annotator, and read by Stanley Barnett, of the staff of WBAL. C.

Music Notes From Coast to Coast

BEAUMONT, TEX.—If musical presentations for the coming year in Beaumont are to eclipse the achievements of the past winter, they will have to be of a most ambitious nature. For Beaumont's past season of music has been a most gratifying one.

Possibly outstanding among the varied activities sponsored by music clubs and individuals, is the fact that Beaumont audiences were treated to three operas from the Gilbert and Sullivan repertoire, produced by local talent, under local direction, with leads, choruses, orchestras, costumes, and stage sets correct to the minutest detail. Iolanthe, the first of the group to be heard during the season, directed by E. Orlo Bangs, was given by the Woman's Club Chorus. The Mikado, presented by the Alumni Association of St. Anthony School, was directed by Nellie Howland. H. M. S. Pinafore, offered late in the spring, was presented by students and alumni of Lamar Junior College, under the direction of Gladys Harned Quilliam. Each of these productions represented the combined activities of sixty persons, and, because of the finish with which each opera was presented, Beaumont musicians received added recognition over the state.

Two music clubs in the city offered two series of programs that proved successful. The music department of the Woman's Club devoted its sessions to brilliant and representative musical illustrations. Among the series was a program devoted entirely to compositions by Texans. Alice Kent is chairman of the music department. Music Study Club members attended sessions devoted to American music which was studied in three epochs of its development, and later in the year, there was a group of programs of choice music. Jeannette Erwin was president of the club.

The City Music Commission with Frank Wilson as chairman, has taken a vital part in musical affairs during the past season, its most evident activities including numerous concerts that it fostered. Among them was the Christmas Community Sing, arranged by the Woman's Club Chorus, and directed by E. Orlo Bangs and Lena Milam, that developed into the largest festival chorus ever organized in Beaumont. The Community Sing comes as an annual event that was inaugurated four years ago. This season, the response eclipsed all previous celebrations of its kind.

Barbara Lull, violinist, was presented to Beaumont music lovers as another feature of Music Commission sponsorship. At present, the commission fosters a series of noon concerts in a church that is centrally located. Mrs. W. P. Mahone is chairman of the concerts that are given free for the purpose of providing a quiet hour of good music for persons whose work and finances leave neither time nor means for the average night or afternoon concert.

The piano ensemble department of the Woman's Club demonstrated its degree of achievement twice during the season when its members appeared in piano concerts. Mrs. Beaman Strong is chairman and Jewel Harned director for this group of twenty women. This is only the second season during which ensemble members have been organized. Their persistent application under skilled direction has made the group one of the major factors in music circles of this territory.

Lena Milam, supervisor of music in the public schools of the city, is spending the summer in Mondsee, Austria, where she has been invited to teach public school music to a group of musicians and teachers assembled from all over the world. J. B.

HOUSTON, TEX.—Dr. Joseph Mullen, who has been president of the Houston Symphony Orchestra Association for the past three years, resigned as chief executive at the last meeting of the association. No one has been named to take Dr. Mullen's place. His resignation was unforeseen and he was slated for reëlection by the nominating committee, of which Mrs. Ray Dudley was chairman. The officers for the season of 1933-1934 are: Horace L. Darton, executive vice-president; Ima Hogg, first vice-president; Mrs. J. G. Flynn, second vice-president; Mrs. W. H. Hogue, recording secretary; Mrs. Herbert Roberts, corresponding secretary; Bernard Epstein, treasurer.

The First Band of the public schools of Houston gave a program at the City Auditorium on June 28, Victor Alessandro, conducting. The program comprised compositions by Bagley, Kern, Pedrotti, Alessandro, Brahms, Dvorak, Lieurance and Sousa.

Three well-known women's choral clubs of South Texas met in this city on June 19, in Mendelssohn Hall. The Vocal Ensemble was under the direction of Harry Girard. The three clubs were Women's Choral Club, of Bay City (Mrs. B. C. Simons, president, Mrs. Max Epstein, vice-president, Mrs. Eugene Wilson, vice-president); Women's Choral Club, of Bryan (Mildred Salley, president, Mrs. J. Webb Howell, vice-president, Mrs. E. R. Bryant, vice-president); Women's Choral Club, of Houston (Ruth Patterson, president, Odie Hamilton, vice-president, Laura Palmer, vice-president, Elsie Roberts, treasurer). Those singing solo parts with the clubs were Dorothy Johnson, Kate Coultrup, Ruth Patterson, Laura Palmer, Kathryn Girard, Harry Girard, Walter White and Ralph Howell. The accompanists were Mrs. W. R. Shriner and Walter Welschoff.

On June 27, Katherine B. Morgan presented her organ pupil Mary Jane Allison, in recital at the First Christian Church. The program "The Growth of the Soul," was divided into three parts—Youth, Maturity and Life's Accomplishments—and included compositions by Mendelssohn, Schumann, Lemare, and the last number was Franz Liszt's Fantasia and Fugue on the Chorale "Ad nos, ad salutarem undam," showing that life's accomplishments are Faith, Hope and Victory. The seventeen-year-old organist was assisted by Virginia Roser, reader, and Neville Allison, trombone. K. B. M.

PORTLAND, ME.—The Portland Men's Singing Club attended the funeral of Cyrus Curtis in Philadelphia, and sang several of his favorite hymns. The Kotzschmar organ in City Hall, was one of the gifts which was presented by Mr. Curtis to the City of Portland.

The annual business meeting of the Marston Club took place at the home of the president, Mrs. Gerald Clifford, at Falmouth Foreside. Mrs. Clifford was reëlected president; Mrs. Dorrance Douglass, vice-president; Mrs. Mortimer Bremon, treasurer, and Jane Harlow recording secretary. A benefit picnic was held at Charlotte Roche's home on Peaks Island.

Piano pupils of Ocy Downs were heard in recital in the Montpelier Studio. They were assisted by Helen Ward, soprano. Another group of Miss Downs' students gave a concert in the Episcopal Church, Cape Elizabeth. Robert Parkin, baritone, and Helen Mayo, reader, were the guest artists.

An interesting concert was presented by the members of the Junior Kotzschmar Club. Daniel MacDonald, counselor of the club, had charge of the program. Several selections were played by the orchestra, led by Alfred Morang, violinist.

Katherine Hatch, cellist, introduced several of her advanced pupils in recital recently, following a previous program by juniors. Piano students of Ruth Lynn also participated.

An operetta, The Little White Door, composed by Mary Seiders, was produced by members of the Juvenile Rossini Club. Miss Seiders was assisted by Marcia Merrill, both being counselors of the club.

A recital by piano pupils of Virginia Sweetser was given in the Montpelier Studio recently. S. R.

SAN DIEGO, CAL.—The Morning Choral Club (Louis Bangert, director) presented as guest artists on its program of May 25, Charles Wakefield Cadman, composer-pianist and Carl Omeron, tenor, of Los Angeles. Mr. Cadman was heard in a group of his own piano compositions and also accompanied the chorus in his new choral, Dawn in the Wood, a brilliant work, enthusiastically received. The eighty-four women of the chorus, with Mrs. Bangert at the piano, lent musicianly comprehension and tonal beauty to all the choral numbers.

The San Diego High School Orchestra, an organization of eighty-five young musicians (Nino Marcelli, conductor) was heard at the Russ Auditorium on June 2, in a program of symphonic numbers of which the Spanish Caprice of Rimsky-Korsakoff, and the Overture Solennelle 1812 of Tschaikowsky were outstanding. The orchestra, in spite of an ever-changing membership, maintains a high level of artistry and played with its usual poise.

On June 16 the Student Concert Guild sponsored a program devoted to an exposition of modern music by several of its brilliant young pianists. Helen Levinson, David Marrs, Arthur Owen Stone and Jorgen Nielson played numbers by Ravel, Stravinsky, Bartók and Henry Cowell. Excellent two-piano work was done by Messrs. Stone and Nielson, culminating in an original two-piano arrangement of a Clementi sonatina, played in two keys, half a tone apart, simultaneously. A trio of Edward Ortiz, clarinet, Lois Wann, oboe, and Viva Crise, piano, was much enjoyed.

San Diego rejoices in the announcement that it is to have Midsummer Nights' Symphonies again at the Organ Pavilion in Balboa Park. The seventh season of the San Diego Symphony (Mr. Marcelli, conductor) begins on July 18. H. B.

Edward Johnson in Europe

Edward Johnson of the Metropolitan Opera Company sailed for his annual European vacation to join his daughter, Fiorenza Johnson, in Munich, Germany. They have planned to attend various music festivals and visit music centres in several countries. Mr. Johnson is to return to this country in the early fall for a concert tour in the United States and Canada. He rejoins the Metropolitan Opera Company in December for the entire season of 1933-34 which marks his twelfth consecutive season as tenor with that institution. As Gatti Casazza has announced, Mr. Johnson will again interpret Deems Taylor's Peter Ibbetson. It was also announced that he would sing the tenor role in Howard Hanson's new opera, Merry Mount, the American novelty of the 1933-34 season. Mr. Johnson also will be heard in his usual roles including Pélléas, Canio in Pagliacci, and Avito in L'Amore dei tre Re.

Alton Jones to Play Own Transcription

Alton Jones, pianist, will give a first performance of his own transcription of the Bach organ prelude and fugue in D minor (No. 11) at his recital at the Juilliard School of Music on July 20. His program also includes two other rarely heard works: the Schumann Presto Appassionato and the Liszt etude Ab Irato.

MARGARET HERNDON
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NEW YORK JULY 15, 1933 No. 2779

A rigid interpretation makes rigid listeners.

—o—

The beer programs over the radio are also largely 3.2.

—o—

Giving American Music Its Due

It is an encouraging sign that American composers are becoming more conscious of having roots in the soil of this continent, that they are beginning to think of themselves as constituting an ethnical group, rather than as scattered and perhaps unrepresentative individuals. There have been increasing evidences of this new group feeling during the last few years, among which the organization of various concert-giving associations, devoted to music of the Americas, such as the Pan American Association of Composers, and other ventures, is of especial significance. Such manifestations as the Yaddo Festivals are evidence that the creative musical movement in the United States has come of age. The formation of the Composers' Protective Society reveals this new maturity even more strongly.

That performing artists and organizations have realized this fact is also becoming apparent, since there are increasing tendencies to treat American music not indulgently as a sort of poor relation, but as a significant phase of world musical expression. It is only logical to consider it as such, for there is no sensible reason why composition in this country should be regarded as a plaything of dilettantes, or as an attempt by amateurs to imitate the activity of their betters. Foreign composers have been strangely regarded in the past as possessing the magic sesame that makes their works real and authentic, whereas our native musical expression has been erroneously supposed to be the avocation of a few dabblers, who by some remarkable freak of personality have chosen to toy with score paper rather than devote themselves to the conduct of trade, wherein their real province lay. Such, at least, has been the European legend, which may have had some basis a half-century ago, but which is now patently obsolete.

Nothing has done quite so much to increase the prestige of American composers as the inclusion of their works on the programs of major musical organizations. It is all very well for musicians to band themselves together into militant groups, to write extended analyses of the works of their confrères, and thus to pique the curiosity of the general music-going public as to what these compositions are like. This is a laudable and doubtless important way to pave the road to a hearing; but the real test (and the only significant manifestation of a living school of composition) lies in performances, rather than pen-and-ink theorizing.

Since the performance of American music has become a common occurrence in the last decade or two, both in the music centres of the United States and to a smaller extent in Europe, the natural tendency of the public has been to accept it as an ordinary phenomenon, rather than as a curiosity. When the Metropolitan Opera gives American works as the chief novelties of its seasons (and when these operas bring an encouraging response at the box-office); when even the proudest orchestral citadels of the land have been stormed by the native composer (the receptive attitude of such conductors as Stokowski and Koussevitzky in recent seasons, and the *volte-face* of Toscanini in this matter last winter, being especially significant), the case of the native composer may be considered as won.

The tendency still remains, however, to classify American music as existing in a separate compartment from world music as a whole. The habit of giving special all-American programs is, to some extent, a betrayal of this attitude. We hope that this exceptionalism will speedily become a thing of the past, for if our indigenous musical works are to take their place in the general repertoire it will be possible only by treating them as entitled to the same rank and the same impartial rating as the present-day compositions of Germany, France, Italy, Great Britain and other lands. The six programs of contemporary music announced for the coming season in New York by the Roth Quartet, for example, will include five American works. As described by a writer to the New York Times, who signs himself Fair Play, these are not "huddled together in an isolation ward, but equally distributed on programs with composers of European heritage." This is the sort of attitude that should be adopted in other quarters.

—o—

Enlarging the Critical Vocabulary

As in the case of other argots, the verbal resources of the music critic suffer from a lack of richness and variety. It is a curious fact that in every trade or profession, the technical terminology tends to crystallize and become restricted to a few stock terms. Thus, in music, one hears endlessly about "dynamics," "tone color," "intonation," "legato," "rubato," "portamento" and "mezza voce," as if, indeed, all the artist had to do was think about these particular shibboleths. These are the gods before which the musical world kneels down, but it is an established fact that some of the greatest artists know little about the terms.

In general, the best criticism of musical performances is achieved by the writer who is perfectly honest and has the gift of portraying his reactions vividly, and preferably in non-technical language. In this respect, the British critics in many cases offer an example that might be imitated with profit by their American brethren, for they tend to use a pithy, idiomatic style based on the Anglo-Saxon, rather than a mass of imported phrases from Latin sources. There are, to be sure, racial inflections in the music criticism of various countries—factors which may be traced to national psychology. Thus the writings of both German and Italian commentators (particularly the latter) sometimes translate badly into English, sounding oddly flowery and rhapsodical, if not actually meaningless.

What may be done to extend the limits of the music critic's vocabulary, particularly the brethren that write in English, is a matter of dispute. One school believes that the critic should seek plainer, more understandable expressions in keeping with the increasing popularization of newspapers and appeal to a larger and more general reading public. If necessary they should coin their own rather than cleave to phraseology understandable only to a few specialists. This style, in particular, flourishes in the Middle West and on the Pacific Coast. Another orthodox school, including most of the older members of the profession in such cities as New York, prefers to expound the classic terminology. The Bostonian style, perhaps deriving from Harvard, has a curious mannered quality all its own.

Nevertheless it is evident that a continuous change is taking place in the language of newspaper reviews of music. Compare the reports of concerts and operas in representative New York periodicals some fifty or more years ago with those of the present day and this metamorphosis will be seen. In the American old days these events were treated with a greater solemnity and there was a tendency to regard genius as heaven-sent instead of the exercise of a talent. So-called "moral" bearings of every piece of art were scrutinized humorlessly. The technical terms (many of them now wholly obsolete) that bloomed in these reports of the 'fifties, 'sixties and 'seventies, must have caused a respectful despair among the readers of the Times, the Post and the Tribune. Yet the vivid descriptions of gowns, carpets, chandeliers used as decorative adjuncts to recitals, which almost never intrude into musical reports of the present day, offered compensation to concert-goers. These were the days when pomaded and mustached beaux prided themselves on their musical discernment and the way in which Patti or Gerster sang Casta Diva was a far more important news event than world economic conditions or the woes of the under-dog. A trill was something to argue about for hours in a club, and criticism consequently paid more attention to technic *per se*.

Not only the language but the attitude toward music has changed radically since that time, veering from the element of technic to that of expression. It seems obvious that the language of musical criticism increasingly tends toward a more human and understandable ideal. Therein, perhaps, lies its best hope for more richness and variety.

—o—

Musical Fads and Fancies

The foibles of the musical world change with the years. Indeed, they may be said to change overnight, or almost hourly. It is one of the weaknesses of man, as at present constituted, that he is always ready to transfer his allegiance to something which is sufficiently novel to be appreciated by the majority, but not too difficult to be understood by more than a few chosen intellects. It is this ever-present majority which in all times and places has never bothered to probe too deeply into the actual significance of a matter in the light of the past. Nor do those who seek restlessly after the new ever seem to gain in wisdom over their ancestors.

Before casting supercilious glances at the foolish fads of the Gay 'Nineties, moderns should take a thorough and honest survey of their own delinquencies in this respect. Those who now sneer at an operatic taste that doted on Meyerbeer and Donizetti should seriously ask themselves whether these composers' works were as overrated (in comparison with their real value) as such modern phenomena as Krenek's Jonny Spielt Auf or Kurt Weill's Drei Groschen Oper. In the orchestral field, Raff and Gade have paled into near-oblivion, it is true, but will a better fate await Honegger's Pacific 231 or the Ravel Bolero some fifty years from now? The salon singers of the eighties had, it may be conceded, somewhat too high an estimate of Tosti, and pianists at the turn of the century overvalued their Rubinstein, Moszkowski and Chaminade. At any rate, our forefathers would never have taken seriously some lucubrations of the modern school to which advanced coteries today listen with straight faces; nor, we think, would they have considered such a composition as The Rhapsody in Blue of Gershwin, however engaging and piquant, to be a masterpiece of esoteric meaning, as a certain type of sophisticated musical public shows a tendency to do today.

As for the mechanical contrivances in which the members of a generation place their faith—by these one shall certainly know them. Were the harmonium and the early gramophone (with cylindrical records and horn) any more ludicrous than the ukelele or the embryo radio, with its hodge-podge of musical fare? In the eighties there was a considerable to-do about the Janko chromatic keyboard, but today it seems to be as little used as the many varieties of modern quarter-tone piano claviatures probably will register with the succeeding generation.

The idiosyncracies of the human animal merely take new forms—some more amazing than the rest. Yet, under all the shifting flux of opinions now fashionable, now scorned, and of musical estimates that change like the shifting sands from generation to generation, there is something that endures. It is the spirit with which sincere and greatly gifted musical creators shape their productions out of the fiery heat and intense travail of artistic toil. Whatever the form, it is the unconquerable spirit which defies time and has the power to rekindle the admiration of succeeding generations, though their aims and ideals may vary widely from those of the creators.

VARIATIONS

By Leonard Liebling

Aboard S.S. Conte di Savoia.

These lines are being written as that ocean pride of Italy, the Conte di Savoia, is passing the Azores, three days out from New York, with Gibraltar two days ahead.

We have just sailed between the rocky isles, Corvo and Flores, with nothing to see except a lighthouse promontory, and several tiny hamlets. A priest stood near me at the rail—we are sanctified with the presence of fifteen holy men bound for Rome—and swept the land view with a pair of binoculars. "What are you looking for, father?" I asked. "Aztecs and Azaleas," replied the frocked one benignly. A witty priest is a joy forever. . . .

The Savoia is a beautiful boat, in appearance and furnishings like a huge yacht *de luxe,* equipped comfortably for the body and modernistically for the eye. The cabins are extra large, light and altogether homey. Extensive promenades, with gaily-colored awnings, and a top-deck swimming pool and solarium, invite the lover of outdoor loafing. A goodly

GIBRALTAR ROCK
seen from the bay. The town of Gibraltar is in the foreground.

proportion of the passengers have spent the days in their bathing suits, baking themselves the color of chocolate. Not so Lucrezia Bori, however, who kept her face white, as becomes the delicate Mimi, Violetta, and Mélisande of winter days at the Metropolitan. Coal-black, however, was the President of the United States, who stripped himself down to a pair of short trunks, and lay flat on the deck for hours, turning all sides of himself to be tanned. Lest you misunderstand, it was William Gaxton, who plays the rôle of the Chief Executive, in Of Thee I Sing.

And speaking of singing, the only vocalism I have heard aboard this Italian vessel came from the loudspeaker at the daily afternoon Electric Recording Concert. . . . There are evening concerts, too, given by a string quartet and piano, of excellent quality. I had resigned myself early to hearing an endless succession of *potpourris* from Boheme, Trovatore, Aida, Butterfly, Traviata, and Rigoletto, but I was agreeably disappointed, with only two or three such selections, and plenty of Wagner, Beethoven, Dvorak, Mozart, Tschaikowsky, Strauss (R.), Grieg, and even Ravel and Debussy. . . . The dinner menu one evening featured Canape Rosa Ponselle. . . . The moving pictures showed an Italian film called The Opera Singer. . . . Arthur Singmaster is on the passenger list. . . . Battistini is the name of the Chief Steward. . . .A jazz band plays for dancing. . . . By wireless we learned of the death of Cantor Rosenblatt in Jerusalem. . . . That exhausts the items of musical interest. . . .

* * *

I am resuming these reflections as we steam by Cape St. Vincent, in Portugal, and I have spent the intervening two days in lazy satisfaction at being beyond the reach of land troubles. The past twelve months of devastating life in America seem like a distant dream. Only the daily paper printed aboard reminds one that there is a World Conference in London, a Hitler in Germany, a falling dollar, and a rising Wall Street. . . .

I gaze at bleak Cape St. Vincent and wonder how its inhabitants can be happy without the rapture of raising subsidies for opera performances and symphony concerts. They probably have never even heard of Kate Smith and Walter Damrosch. . . .

I, for my part, am happy with all the varieties of spaghetti on the Conte di Savoia, and Asti Spumante at only fifty cents per pint bottle—to say nothing of delectable Italian beer, and Gnocchi in the Bolognese manner. . . . Musical dishes are Piccolo Filetto di Bue alla Bearnese, and Peperoni Verdi Arrostiti. . . . On the other hand, the card has also Apfel Strudel, Berliner Krapfen, and Rollmops. (Is there a new Austro-German-Italian Alliance?)

The passenger list bristles with titles—Cavaliere, Commendatore, Captain, Nobili Conte, Prince Hohenlohe, Contessa, Baroness. All the ships' officers have handles to their names. I was in mortal fear of offending my waiter and cabin steward by offering them tips. However, we managed to adjust the matter without offense on either side. . . .

Mme. Bori tells me that she has arranged to visit Bayreuth, and feels bitterly disappointed because of the Toscanini defection. "However, I have my tickets," she added, "and there will still be Wagner, so I shall go just the same." Madame intends to return to America early in August, probably sailing on the S.S. Europa. . . .

Meals are announced aboard not with the traditional bugle, but by a steward who goes about sounding a set of dulcet chimes. One expects to hear him add: "It is exactly such and such an hour, Bulova Watch time." . . .

One of the sights is an Englishman, attired in golf clothes, wearing a monocle, and carrying a walking stick. . . . A tall Italian garbs himself in white flannels and a black Fascisti shirt. . . . At night, he is the best of the tango dancers. . . . I talk with a gigolo, who tells me that the members of his craft are licensed in France, and have to carry police cards—blue for professionals, yellow for semi-professionals, etc. . . . My cabin-steward hums a snatch from Weber's Freischütz Overture. I question him and discover that he was a former professional flutist, and served with the Minneapolis Symphony Orchestra, the San Carlo Opera, and Sousa's Band. "I left Orpheus and joined Neptune," he explained, "after two of my fingers were maimed during the war." I appointed him high seas (Southern route) representative of the Musical Courier.

* * *

We are nearing Gibraltar, and my feelings at my prospective first sight of the famous pile, and of the nearby fabled Afric shore, are equaled only by the excitement with which I read these items in the Savoia's daily paper of today: "Rubber can be obtained from more than 300 varieties of tropical trees. . . . The butterflies' zigzag path through the air makes them more difficult to catch by birds while on the wing. . . . One of the longest railroad tunnels in the world is the Simplon, located in Switzerland and Italy, which is twelve miles and 485 yards long. . . . A good reindeer will pull a sleigh fifty miles a day. . . . It is estimated that about six or seven persons out of every million are struck by lightning. . . . Peter the Great enjoyed riding in wheelbarrows. . . . The average person consumes 187 pounds of meat annually. . . . The intelligence of pigs is said to be on the same level as that of horses. . . . The weight of an elephant at birth ranges from 100 to 200 pounds. . . . Bees are a common article of food in the diet of the American skunk."

* * *

During these last hours of the voyage, the five days at sea have begun to make one feel that America and 3.2 beer are somewhat of a myth—and I personally no longer care that great pianists play too conservative programs, and that latecomers are locked out of Carnegie Hall when they arrive there a second or two after the beginning of a symphony concert. My sole interest at the moment is to search the horizon for the shore line and the eminence of Gibraltar. . . . And as I pause to look out of the window, I see the celebrated stone afar off, at this view looking like two enormous humps on the back of a giant dromedary. . . . We have anchored in the bay near the town of Gibraltar, and are surrounded by a host of little boats, filled with fresh fruits, figs, and other colorful fare, whose owners toss up ropes to the passengers, and when purchasers are found, fill tiny baskets with the eatables and give the sign for hoisting. The return trip of the baskets carries the money to the vendors. There are great screaming, gesticulating, and scrambling in the boats, what with the bargaining and the efforts to keep the wobbling baskets from dumping their contents into the water. . . .

Gibraltar is not much of a town, with only one main street. Curio and souvenir shops line the thoroughfare and the owners almost mob the passerby with their frantic offers.

As my destination is Ceuta, in Morocco, across the Strait, and the last ship had gone there for the day, I decided to spend the night at Algeciras, the picturesque Spanish town on the other side of Gibraltar Bay.

A motor started me toward that place, but we had not been journeying more than five minutes before we came to the customs station that separates English Gibraltar from Spanish Algeciras, at the southernmost tip of Andalusia, the home of the most violent opponents of the present government in Spain.

"Any firearms or cartridges?" asked the soldier with the heavy gun. My negative answer was evidently belied by something dishonest in my appearance, for a flashlight searched the nooks and crevices of the car, and my baggage underwent a thorough search. I whistled a strain from Chabrier's España as insinuatingly as I could, but succeeded only in arousing more suspicion as my money stores were looked into by the investigator. "Passaporte," they demanded. "Americano," I declared, and handed over the treasured document which revealed my occupation. "Ah, ah, ah," came from the uniformed chief; and "Americano," I repeated.

Chief—"Ah, periodista."

L. L.—"Americano."

Chief—"Buenos. Periodista."

He smiled, the soldiers melted away, and I was ushered to my motor with undisguised respect and almost affection. It was only later that I found out the meaning of "periodista." It means "journalist." . . .

In the morning I awakened at Algeciras, looked from my balcony, and gazed on a marvelous vista of vivid green and blue Mediterranean, tropical gardens of palms and heavy purple bougainvillea (Spanish wistaria) and again the looming rock of Gibraltar.

A drive about Algeciras reminded me that it was the place where the former Kaiser Wilhelm met his famous diplomatic defeat at the hands of England, just before the beginning of the present century.

I also gaped at the little panniered donkeys in the streets, the Moorish façades and fountains; and got

PROMENADE IN ALGECIRAS,
across the bay from Gibraltar.

glimpses through open doors, of enticing flower-filled patios. (Andalusia, my driver informed me, was where they invented the patio.)

A terrific traffic jam occurred at the cross streets, Avenida Villaneuva and Duque de Almodovar. My cab and several others stopped to allow the more than leisurely passage of two burros loaded with alfalfa, accompanied by a mammoth sombrero under which walked a swarthy muleteer. . . . My cab, by the way, was drawn by two horses, wearing harness covered with jingling bells. . . .

From all this Old World dream I was awakened by suddenly facing a sign, "Bar Americano." It gave me the jitters. . . .

"Cristobal Colon," the name of a small hotel, aroused my curiosity. "What does that mean?" I asked and received the abashing answer, "Christopher Columbus." . . .

And now, *finis,* until after my arrival in Morocco, whither I voyage in an hour. I am agog for my initial sight of Arabs on their native soil; and I tremblingly look forward to squatting on cushions for a meal with a Jalifa (caliph) which I have been promised; eating *kus-kus,* and dringing tea flavored with mint. I am not at all fond of tea, I hate mint, and I feel uncertain about *kus-kus.* It is a sort of stew made of farina and chicken livers. . . . Well, if the livers are thoroughly cooked and there is a brown sauce—at any rate, I shall know and be able to report in a few days.

Metropolitan Contralto Trained For Coloratura Roles

Rose Bampton Discovered True Vocal Range by Accident

Until a few years ago, both Rose Bampton and her teachers believed that her voice was a coloratura soprano. The young contralto, who this spring concluded her first season with the Metropolitan Opera Company, possessed an extraordinary range, even as a child. She accepted the general verdict that she was a coloratura soprano, even though as she grew older her voice seemed more at home in the low tones.

Then an incident befell that upset all her ambitions to sing Gilda, Lucia and others in the coloratura category. While she was a student at the Curtis Institute of Music, Miss Bampton was engaged for a concert in the city where she had spent most of her early life, Buffalo, N. Y. She was so pleased with the prospect that, despite a threatened attack of laryngitis, she boarded the train from Philadelphia. It was a cold, wintry day and the train was two hours late. When it finally pulled into Buffalo, in a snow storm, the singer had lost her voice completely. In desperation she sent for a doctor and explained that she must sing a concert the next day. "Oh, you're a contralto," said the doctor. She corrected him, as she thought, but he insisted that hers was a lower vocal register.

When she returned to Philadelphia, Miss Bampton recounted the doctor's words to her teacher, Horatio Connell. Connell was skeptical, but, to satisfy both himself and his pupil, took her to a noted throat specialist. After examining her vocal cords, the second doctor confirmed the diagnosis of his colleague.

And so Rose Bampton left the realm of Gilda, Lucia and the rest and found herself consigned to the contralto's lot of playing tragedy queens and villainesses. Brangaene, Azucena, Amneris, Kundry—all are hers to glorify, but the coloratura rôles are closed to her. However, Miss Bampton declares it an odd coincidence that now the high notes which distressed her so when she was a soprano come to her, as a contralto, with the greatest ease. M. F.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Foreign News in Brief

Berlin State Opera Announces Plans

BERLIN.—Prof. Robert Heger, of the Vienna Opera, has accepted the post of second conductor of the Berlin Staatsoper, under Furtwängler, who, as already announced, has the newly created post of first state conductor. The contracts of Otto Klemperer and Fritz Zweig have been definitely cancelled, for obvious reasons. Leo Blech, in recognition of his twenty-five years' service, remains. Lotte Schöne and some other leading singers have been dismissed.

The season 1933-34 will bring a Richard Strauss cycle in honor of the composer's seventieth birthday, also a Mozart cycle and a repetition of this year's Wagner cycle. The orchestral concerts of the Opera Orchestra (Staatskapelle) are reduced to four, and will be conducted by Erich Kleiber. P.

Musicologists Meet in Cambridge

LONDON.—The annual Congress of the International Society of Musical Research (S. I. M.) will take place in Cambridge University, July 29 to August 4. Preceding this, on July 28, the delegates will be formally received by the Musical Association (the British society of musical research) in the Royal Academy of Music, London. There will be a ceremonial opening in Cambridge on Saturday, and Purcell's Welcome Ode, and other Purcell music will be performed, and on Sunday, July 30, there will be special services in college chapels, and outdoor madrigals. Every weekday there will be lectures and concerts of old English music. The general meeting is on August 2, and a garden party in Kings College on August 3. C. S.

Ponselle Sings Command Performance

NAPLES.—Rosa Ponselle, American soprano of the Metroplitan Opera Company, sang a command performance at the Royal Gardens on July 5. Among those present were Crown Prince Umberto and Premier Mussolini. Following the concert, the prince gave a dinner for Miss Ponselle. An incident which has had considerable publicity took place while the soprano was singing. Detecting the odor of tobacco, she asked who was smoking as she feared the effect on her throat. The offender was the Italian heir, who threw away his cigarette at once. R. P.

"Oh, dear! Did I tell Minnie, Goldman's or the Stadium?"

New Gewandhaus Conductors Named

LEIPSIC.—The Gewandhaus concerts, hitherto conducted by Bruno Walter, will be reduced to sixteen for next season. Of these six will be conducted by Karl Schuricht, two by Furtwängler (with his own Berlin Philharmonic Orchestra), two by Dr. Karl Straube (choral concerts) and two each by Paul Schmitz, of the Leipsic Opera, and Eugen Pabst, of Hamburg. R. P.

German Bach Festival Changed to Cologne

BERLIN.—The twentieth German Bach Festival is to take place in Cologne in October, instead of in Dortmund, as originally planned. It will be held, as usual, under the auspices of the New German Bach Society, and this year in conjunction with the Bach Verein of Cologne. E. T.

From Our Readers

Alexander Haas Corrects Oscar Hawley

New York, July 1, 1933.

To the Musical Courier:

I am sorry to find in the eighth chapter of Mr. Oscar Hatch Hawley's series The Mystic Realm, several misstatements concerning the New York Philharmonic Orchestra, which cry for immediate correction.

Joseph Pulitzer did not "offer to give one half million dollars as a subsidy if another half million could be raised," nor is it fair to state that the orchestra until his appearance on the scene "was never one of the first rank." Instead, Mr. Pulitzer bequeathed the Philharmonic Society outright the sum of one million dollars, no strings attached, and for three years previous to Mr. Pulitzer's death the orchestra had been directed by Gustav Mahler and was considered to be the equal of the New York Symphony Orchestra under Walter Damrosch and the Boston Symphony under Dr. Muck.

Very truly yours,
ALEXANDER F. HAAS.

Boston Chamber Music Guild Completes Second Season

The Chamber Music Guild of Boston, which completed its second season in May, was formed to stimulate interest in chamber music and to offer to its members opportunity for the performing and hearing of unusual ensemble music by old and new composers, especially such works of merit by American composers as are available. The guild meets monthly at the Felix Fox Piano School for an informal program. At the end of the season a formal program is given, representative of the yearly accomplishment of the group. Performers and composers are eligible for membership.

The season just closed included eight concerts at the school, presenting various chamber combinations. Among the composer members of the guild are Paul Allen, Ruggero Vene, Joseph F. Wagner and Bertram Currier. Mr. Allen was represented on this year's programs by his trio in A, sonata for cello and piano in C minor, an excerpt from his opera Il Filtro, four songs (La Preghiera, L'Adolescente, Parti con Me, La Neve and The Roses in Uncle Jim's Garden). Items by Mr. Currier selected for performance were his string quartet and a song, Departure. Compositions by Mr. Wagner which were given by the guild in 1933-34 included Gloria in Excelsis (a Christmas carol), Four Snapshots for cello and piano, and sonatina lyrique for violin and piano.

OBITUARY

Joseph Urban

Joseph Urban, whose versatile creative talents have influenced modern art trends in architecture and stage designing, died in New York on July 10. Mr. Urban was born in Vienna in 1872, the son of the director of the Viennese school system. Prevailing over considerable family opposition, he secured education in the branches that appealed to him and early began to make his mark. He was only twenty-three when he built a palace for the Egyptian Khedive, and still a young man when he constructed three great houses in Hungary for Count Carl Esterhazy de Galantha, the designs for which took the Grand Prix at the Paris Exposition. In Russia he built the Czar Bridge on the Neva, considered the handsomest bridge over that river in Leningrad. In this country his architectural creations include the New School for Social Research, thought by many to be the finest modern building in New York, the Ziegfeld Theatre, and other edifices. His last major piece of work was the whole color scheme of the Century of Progress Exposition at Chicago, for which he and his assistants evolved a brilliant and lasting paint.

It was in 1904, while he was still in Europe, that his illustrations of Hans Andersen's fairy tales induced a friend, the director of the Vienna Burgtheater, to assign him the task of making theatrical designs. His success in this line was immediate, and during the next years he produced stage settings for the Opera Astroc in Paris, Covent Garden and the royal theatre of Vienna. In America, he made many of the stage designs for the Metropolitan Opera Company since 1918, including the sets for Strauss' Egyptian Helen. Coming to America at a time when stage designs were along much less imaginative lines than later, he did much to revolutionize this phase of art. Almost invariably, the late Florenz Ziegfeld chose Urban to create his gorgeous settings. Six or seven years ago, Urban added industrial designing to his other activities, and proved as original and skillful in this as in the other lines.

Surviving are his wife, the former Mary Porter Beegle, and a daughter Gretl Urban, by an earlier marriage. Urban had taken out naturalization papers before America entered the World War.

Robert Kajanus

HELSINGFORS, FINLAND.—Professor Robert Kajanus, who wielded a potent influence in Finnish music life, died on July 6. Dr. Kajanus, the founder and conductor of the Philharmonic Association here, was the first to introduce the folk themes of his country into orchestral compositions. He also was the first to present to Western Europe the early compositions of Sibelius and Merikanto.

Dr. Kajanus was born in 1856 in this city. He studied music here and also attended the conservatory at Leipsic from 1877 to 1879, following this with a year's study in Paris with Johan Svendsen, Norwegian composer. He established the Orchesterföreningen in 1882, an organization which afterward became the Philharmonic Association of Helsingfors. Orchestral and choir schools were subsequently added. From 1896 to 1926 Dr. Kajanus was professor of music and musical director at the University of Helsingfors. His compositions include The Death of Kullervos, tone poems from Kalevala, the Finnish national saga; a symphony, Aino, and two Finnish rhapsodies. Also numbered among his works are an orchestral suite, several cantatas, solo and choir songs and other music.

Bertha Monis Vollenhover

CINCINNATI, O.—Mrs. Bertha Monis Vollenhover, for many years a professional singer in Europe and the United States, died here on July 3 at the home of her daughter, Mrs. Jeanette Workum. Mrs. Vollenhover retired twenty-five years ago. She was born in London of Dutch parents and her music studies were under the patronage of King William III of Holland. When she was only nine, she appeared as a singer in Newark, N. J. Surviving, besides Mrs. Workum, are three other daughters and a son. M. D.

Irving Marston Jackson

BOSTON.—Irving Marston Jackson, forty-two, music teacher and former concert baritone, died on July 5 at the home of his mother. Other survivors are his widow, a son and a sister. Mr. Jackson was a native of Boston. His early music training was as a choir boy and soloist, and later he studied five years with Jean de Reszke in Paris. A New York debut and several years in concert and opera followed. He was a member of many musicians' associations.

Harold De Forest Arnold

SUMMIT, N. J.—Harold De Forest Arnold, director of research of the Bell Telephone Laboratories, died on July 10. He was forty-nine years old. According to a statement issued by his colleagues, during his time of office the laboratories notably advanced the whole telephone art, both wire and radio. They also improved phonograph recording and rendered sound motion pictures practicable. S.

John George Frank

BROOKLYN, N. Y.—John George Frank, violinist and bass trumpeter in the Metropolitan Opera Orchestra for twenty-nine years, died in Prospect Heights Hospital here on July 9. Mr. Frank had been bandmaster of the Twelfth Regiment, New York National Guard, and was one of the first instructors of the New York Police Department Band. He leaves a son. C.

Thomas J. De Camp

VERONA, N. J.—Thomas J. De Camp, retired butcher who devoted the last fifteen years of his life to constructing and repairing musical instruments, died here on July 10 at the age of eighty-seven. He is survived by two daughters.

Mr. De Camp developed a glue which became generally adopted in the violin industry. He gave the formula, and never accepted any money for his work on musical instruments. No instrument of his make was ever offered for sale. B.

Walter Spencer Brown

HARTFORD, CONN.—Walter Spencer Brown, dramatic and music critic of the Hartford Courant for over thirty years, died on July 10 at the age of sixty-two. He leaves a wife and four children. M.

Rose Cowan Gregory

EAST ORANGE, N. J.—Rose Cowan Gregory, wife of James A. Gregory, died here on July 9. She was formerly a concert pianist. D.

De Lara Opera Has Première in Budapest

First Performance of Bartók's New Concerto—Klemperer Receives Ovation Following Nazi Dismissal

BUDAPEST.—Just before the end of the season a novelty was offered by the Royal Opera House: De Lara's opera Le Voilier Blanc with the text written in French. The performance was a world première.

The hero of the opera, a middle-aged composer, called Consolo, meets in his impresario's office a talented soprano, Sheila. Fascinated by the young woman, he is decided to give her musical training, expecting much of her talents; only she has to promise never to appear on the stage except in Consolo's works. A young modern composer, Neroni would also like to teach her, but his offer is late, for the agreement is settled between Consolo and Sheila. All the hope of Consolo has come true, Sheila's appearance in his last opera has been a decisive success. But the composer is dissatisfied, feeling his work was not up to his usual standard, and that it has been received so enthusiastically only for the soprano's sake.

An Opera About an Opera

After the performance they are taking a rest in Venice. Neroni arrives in a white sailing-boat with a new composition for Sheila. She reminds him of her arrangement with Consolo but keeps the work for herself. Looking it over, she is surprised by Consolo, who, hurt in his love and artistic pride, behaves so rudely to Sheila that she regards herself released from her obligation. Her love for Consolo was only gratitude and admiration, and it is Neroni whom she really loves.

The last act is in Sheila's dressing room at La Scala, during the performance of Neroni's new opera, which is given a real ovation. The soprano is waiting for her appearance, when Consolo enters in the room. He wants Sheila to quit her role, which she will not do. His desperation reaches a climax and he kills her.

Brilliant Assemblage

The audience included many foreign visitors, especially many English guests. The Royal box was occupied by the Regent and all the diplomacy corps was present. The opera was accorded a warm reception by the public. Mr. De Lara donated his fees to the League of Revision, an organization aiming to bring about changes in the Treaties of Versailles.

Bartók's New Concerto

An event of unusual importance which also took place before the close of the season, was the first performance of Bartók's new concerto for piano. It was played by the Concert Orchestra of Budapest, a new organization of young musicians but already one of the first-rate orchestras of Hungary, under the baton of Otto Klemperer. The conductor and former generalmusikdirektor at the State Opera in Berlin heard of his dismissal just before beginning the concert. Nevertheless this event did not prevent him giving a masterly reading of Bach's toccata in C major for organ (instrumentation by Leo Weiner), Strauss' Till Eulenspiegel, and the fifth Beethoven symphony.

He was put to the most severe test of the evening in the Bartók novelty. He made a point of putting in his interpretation all the admiration he has for this score. Indeed it is the most important instrumental work Bartók has written of late besides his fourth string quartet, both being direct and logical results of his development. The style reminds one in severe contrapuntal constructions of Bach's Brandenburg concerti. This shows a certain relationship to the neo-classicism of modern music, but despite these strict forms the work revealed a wild and barbaric, almost Asiatic, world.

This music shows obviously enough how Bartók was able to build a peculiar culture out of the most primeval visions and emotions of human life which used to be considered too barbaric. This culture, though it is without doubt different from that of Western Europe, may be its equal in completeness and diversity.

Work Is Acclaimed

The public was ravished by the dashing fierceness of the first and fourth parts, but the impression made by the second was perhaps greater yet. In this slow movement, full of tragic mourning, is inserted a scherzo, which has the ghostliness of feverish hallucinations. To speak of brilliant instrumentation and other mere technical interests of the work seems to be entirely beside the point for the listener. Not so for the soloist, as the piano part shows considerable difficulties as well as the whole score. Indeed Ludwig Kentner, the soloist, had every chance to reveal his accomplishments as an outstanding pianist. The performance was a brilliant success. Especially Klemperer was given a real ovation. ALADAR TOTH

La Forge-Berumen Benefit Series Ends

DARIEN, CONN.—The fourth and concluding concert in the series of the La Forge-Berúmen benefits was given at the La Forge residence here on June 30. An audience that filled to overflowing the spacious studio in which the program was given vociferously applauded the artists who appeared. Harrington van Hoesen, American baritone, opened with old English songs and arias, singing with his rich, full voice. Mr. van Hoesen sang with ease of vocal production and a wide variety of tone colorings. He was followed by Mary Eastman (familiar to radio listeners for her broadacsts over the Columbia system), in arias from the operas of Mozart. Her voice is agile and of excellent quality, and she sang with musical understanding. Next came the first movement of the Grieg concerto, played by Frank La Forge with Edna Rust providing the orchestral parts on the organ. It is seldom that one has the opportunity of hearing Mr. La Forge in such a rôle, and he gave keen artistic pleasure, playing with depth of feeling and complete understanding of text. Mrs. Rust gave him excellent support at the organ.

Following the concerto Mr. van Hoesen offered a group of Lieder, each vividly interpreted in tone, nuance and gesture. Miss Eastman then sang the taxing Ah, fors e lui from Traviata, negotiating its difficulties with ease.

Mr. La Forge was at the piano for Miss Eastman and Mr. van Hoesen, and was also represented by a group of compositions which Mr. van Hoesen sang. The audience gave Mr. La Forge and Mr. van Hoesen an ovation.

To conclude, Miss Eastman and Mr. van Hoesen sang the duet Piangi fanciulla from Rigoletto. The two voices blended with fine effect. Mr. La Forge was again at the piano. Encores were necessary after each group. L.

Institute of Normal Methods Holds Summer Session

AUBURNDALE, MASS.—The American Institute of Normal Methods is holding a gala session this summer at Lasell Junior College, rounding out its half-century of training of teachers in music. The school was founded fifty summers ago by Hosea E. Holt of Lexington, then one of the music supervisors of Boston. For a decade the eastern session was held at Mr. Holt's home in Lexington, and then because of the growth of the school it was moved to Brown University, Providence, R. I. There were also several sessions at Rockland College, Nyack, N. Y., and at Babylon, L. I., after which the institute returned to New England in 1900. In 1913 headquarters were established in the present location in Auburndale.

This summer's faculty includes Osbourne McConathy, college professor, author and lecturer, who is director of the institute; Frederick W. Archibald, Horace Butterworth, Jr., Frances Dunning, Frances G. French, C. Paul Herfurth, Mary Wood Hinman, Maude M. Howes, Esther Stevens Kendall, Margaret Lowry, Grace G. Pierce, Alma Holton Rich, Nellie Wicher Shaw, Helen L. Varney and Marjorie White. The business manager is Charles E. Griffith of Glen Ridge, N. J.

The education symposium brings special lectures for this year: July 7, Prof. Leo R. Lewis spoke on Reminiscences of the Early Days of A.I.N.M.; July 14, Dr. Hughes Mearns has as his subject The Creative Phase of Music; 17, James N. Muir, The Attitude of the School Administrator toward Music in Our Schools; 19, Dr. Frances Elliott Clark, Every Music Lesson Should be a Lesson in Appreciation; 20 and 21, Dr. James L. Mursell, The Psychology of School Music Teaching.

The eighth choral festival is to be held at the Warren Junior High School, West Newton, July 25. Dr. Edward Howard Griggs is to be the speaker, his topic, Music Education and American Culture.

Advance registration of the institute includes students from Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, New York, New Jersey, Pennsylvania, Maryland, Indiana, Iowa, Michigan, Mississippi, Missouri and Nebraska.

Festival Held by Philadelphia Musical Academy

Six Delightful Experimental Programs Receive Public Approbation

PHILADELPHIA.—An Ensemble Festival was held at the Zeckwer-Hahn Philadelphia Musical Academy every evening, June 20 to 26, under the direction of Dr. Frederick Hahn. This is believed to be the first time in the United States that such an extensive program of chamber music has been presented, and the success of the festival, both artistically and in regard to attendance, was such that it has been established as a yearly event. There was a one hour broadcast each evening of the major portion of the concert.

The first concert was a faculty program, which opened with a performance of Mozart's trio in B flat for piano, violin and cello. The players were John Leroy Bawden, Lucius Cole and Walter Schmidt, who presented the work with finely tempered tone and impeccable expressive taste. Ruth Oehler and Louis Pearlman came next in the Kreutzer sonata of Beethoven, blending the piano and violin elements into an artistic whole of notable finish. Arensky's trio, op. 32, in D minor for piano, violin and cello, featured Marion Dougherty, Clara Zager and Mr. Schmidt, whose gifts gave the work a mounting of balance, proportion and shading. Closing the list was Zeckwer's quintet, op. 5, in E minor (piano and string quartet), the participants being Caroline E. Heinel, Louis Pearlman, Raymond Brown, Ruth Rappe and Walter Schmidt. This is a finely constructed piece of music writing, rich in thematic material and invention. Both music and players fully deserved the hearty applause accorded them by a numerous audience.

Bach List Presented

Wednesday evening brought a Bach program, which comprised the sonata in C (two violins and piano), adagio from Toccata in C, Pastorale in C minor, prelude from the E major violin sonata, and the double concerto (two violins and string ensemble), as well as the Bach-Ornstein prelude from Partita No. 1 (string ensemble and eight hands piano) and the air for the G string (Bach-Wilhelmj). Featured players were John Leroy Bawden, Helen Hause, Marie Tice Carson, Caroline E. Heinel, Myron Kreczkowsky, Isadore Schwartz, Ruth Handbury, Rose Kravis and Julius Künstler; the personnel of the ensemble listed: violin, Raymond Brown, Irving Cohen, Rose Kravis, Myron Kreczkowsky, Julius Künstler, Helen Neff Penney, Anton Ponyetzky, Jr., Mary Raho, Albert Sadauskas, Isadore Schwartz, Albert Sender, Clara Zager; viola, Ruth Rappe, Morris Sutow; cello, Herman Grosser, Thomas Mango; piano, John Leroy Bawden. The evening was one of keen enjoyment for Bach devotees, as the composer's music was given with regard to the best standards of Bach interpretation, as well as with the requisite technical smoothness, excellent unity and polyphonic shading.

The concerts of Thursday and Friday were made up of numbers from the chamber literature of Vivaldi, Veraccini, Grieg, Dvorak, Dohnányi, Pietro Yon, Haydn and Mozart. The players, who displayed a uniform skill in achieving effective ensemble tone and interpretative effect, were Robert Pearlman, Mary Raho, Helen Neff Penney, John Leroy Bawden, Irving Cohen, Marion Dougherty, Louis Pearlman, Leonard Mogill, Albert Sadauskas, Ruth Rappe, Albert Flacco, Florence Reid, Rosalie Snyder, Thomas Mango, Mary Worley, Louise W. Hesketh, Frank E. Fogg, Caroline E. Heinel, Clara Zager, Raymond Brown and Walter Schmidt.

The junior ensemble program took place on Saturday evening, the young musicians exhibiting their talents in music by Corelli, Schubert, Pleyel, Hahn and others. Their performances were marked with technical merit and genuine feeling for musical content. Those appearing were Fay Becker, Margaret Stewart, Alvin Rudnitsky, Sara Joseph, Ruth Hunsberger, Stanley Brenner, Anita Shervin, Merle McAllister, and the ensemble, whose personnel is made up of: first violins, Isadore Blei, Stanley Brenner, Louis Gershman, Alvin Rudnitsky, Anita Shervin, Irving Smigel, Gilbert Wise; second violins, Eleanor Benditt, Malvin Carmin, Hilda Chazin, Clara Cornfield, Rosalyn Peyser, Thomas Roth; piano, Fay Becker, Ruth Hunsberger, Sara Joseph, Merle McAllister, Margaret Stewart.

Künstler Quartet Plays

The Künstler Quartet were featured on Sunday evening. The group's members are Julius Künstler, first violin; Albert Sender, second violin; Morris Sutow, viola; Thomas Mango, cello. Works of Haydn, Handel-Halvorsen, Brahms, Glazounoff and others were included on a program which gave pleasure for its beauties of performance and content. The last evening (Monday) presented excerpts from Gibbs, Beethoven, Goldmark and Franck, played by Ruth Rappe, Mary Worley, Albert Sadauskas, Helen Hause, Anton Ponyetzky, Jr., Marie Tice Carson, Charles McCabe, Joseph H. Lockett, Rosalie Snyder, Morris Sutow, Julius Künstler, Albert Sender and Thomas Mango.

This week of chamber music reflects much honor on the Zeckwer-Hahn Philadelphia Musical Academy. The undertaking was in itself an experiment, which public response proved amply justified, and the standard of performance as well as selection of numbers marks a high artistic achievement. S.

Mrs. John E. White's Musicale and Tea

Mrs. John E. White, pianist, recently gave a musicale and tea at her New York home. The program was presented by Florence Foster Jenkins, who sang a group of French songs; Cosme McMoon, pianist, who played Spanish numbers, and Anja Sinayeff, violinist. Nancy Dillon read original poems and many prominent artists were present. A few of those included were Mrs. James W. Dillon, Nancy Dillon, Mrs. Vincent Smith, Pauline Winslow, Mrs. Nilson MacFarlane, Frances Proctor, Katherine Martin, Mrs. Lionel E. W. Mitchell, Hazel Doten, Mrs. O. W. Hill, and Mrs. Charles Wendt.

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Recitals Close Buffalo Season

Twelve Local Teachers Present Students

BUFFALO, N. Y.—An unqualified success was the concert given by eight advanced pianists from the studio of R. Leon Trick, in the Hotel Statler ball room. The unusual program of eight-piano ensemble called forth spontaneous outbursts of applause from the large audience, and the solos contributed by each of the performers merited the enthusiastic plaudits received.

The participants were Helen Striker, Clara Mueller Pankow, Marjorie Wetter Ralls, Helen Townsend, Emilie Yoder Davis, Lillian Goss, Ethel Stark Hickman and Herman Moss. Much credit is due Mr. Trick for the successful presentation of this delightful musicale.

Students from the class of Robert Hufstader presented an organ recital in St. John's Episcopal Church, when a fine program representing compositions of Bach, Handel, Saint-Saëns, César Franck and Joseph Bonnet was given by the young performers, several of whom hold positions as organists in local churches. Much talent and excellence of training were displayed.

Mrs. John Leonard Eckel issued invitations to a violin recital by her artist pupil, Judith Silverman, in Town Club, before a representative audience. A program of German classics was given an admirable presentation by the talented young violinist. The audience showering her with applause. Double encores were graciously accorded. Elizabeth Ackerman, at the piano, furnished well-balanced accompaniments.

An enjoyable musicale was offered by piano pupils of Jane Showerman McLeod, in her residence studio, when a program of standard compositions was exceptionally well performed, meeting with appreciative applause from the audience of friends of the participants.

A departure from the regular formal style was the program presented by pupils of Mildred Kelling in the music room of Grosvenor Library, Miss Kelling giving an informative talk on the types of music represented. Program music was illustrated by nine youthful performers, structural music by ten pupils, and the extended forms by five of those more advanced, all performers acquitting themselves creditably.

Youthful members of Olive Frost's piano class participated in a well chosen program in the music room of First-Pilgrim Congregational Church. Several were appearing for the first time, but all played with good effect, giving pleasure to their parents and friends.

SONG RECITAL HEARD

A song recital of interest was that of Truman A. Schwarzenholz, baritone, pupil of Robert H. Fountain, in the Colonial Room of the Twentieth Century Club. An admirable program of Brahms and Strauss, songs in French and English, and the Pagliacci Prologue met with the well merited approval of the large attendance who insisted upon additional numbers. Earnestness and dramatic power, combined with musical intelligence, are large factors in this young singer's attributes. Bessie Pratt Fountain furnished musicianly accompaniments, sharing in the honors of the evening.

Flora E. Locke issued invitations to a recital of piano pupils, a large class in all stages of musical development appearing. The beginners were exponents of the Locke Primary Plan. A good-sized, appreciative audience was present in St. Luke's Evangelical Church.

Mr. Trick introduced a number of his students in a piano program at his studio.

Some of the advanced pupils of Marguerite Davison's class played a piano recital in the Historical Building, works of standard composers being given excellent performance.

A song program by students of Marie L. Mohr was offered at Town Club, affording the audience much pleasure in the hearing of an enjoyable and well prepared program.

OTHER MUSICAL EVENTS

Vocal pupils of Marvin Burr appeared in an invitation musicale at First-Pilgrim Congregational Church, all the singers making favorable impressions. Many of the advanced students sang with grace, ease and artistic charm, and all revealed excellence of tone production, diction and interpretation. The singers were John Hall, Helen Plache, Fred Koch, Josephine Colby, Martin Haney, Edith Bonstelle, Milton Harris, Dorothy Kent, Norton McLean, Amy Berry, Mrs. Theodore Dungey, William Mullen, Louise Anthes, Walter Jacobs, Isabelle Whitman, Donald Bundock. Accompanists were Mrs. Martha Hudson, Mrs. Walter Jacobs, Pauline Minot and Lucille Shields.

Pupils of Ragnhild Ihde gave a vocal recital in Humboldt Parkway M. E. Church, assisted by Donalda Armstrong, pianist, Marian Loveless and Oscar Witte, violinists. Mrs. Ihde is director of the Ihde Choral Club of Lockport, which will sing at the Lockport High School Alumni banquet.

Helen Garret Mennig, pianist, is returning to Europe in September to assume the position as head of the music department at La Ruche, a girl's school near Paris.

L. H. M.

MARY WHITLOCK,

of the Oklahoma College for Women in Chickasha, Okla., has been awarded the Proschowski scholarship in New York for next season. (Photo by Taylor.)

I SEE THAT

Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony Orchestra, returned from Europe July 4 on the SS. Conte di Savoia. Mr. Gabrilowitsch had been in Switzerland and Italy resting after his concert season here. His summer schedule includes appearances on the Pacific Coast. Following his regular season with the Detroit Symphony, he will bring the orchestra to New York and will also appear in recital.

* * *

Anne Roselle sang in the opening performance of the Cincinnati Opera season.

* * *

Anthony Pesci, American tenor, broadcast a special program over Station WNYC on July 14. The singer has been booked to give recitals over WHN-WPAP every Friday.

Ruth Shaffner, soprano, has been engaged for two performances of Mendelssohn's Elijah with the Washington Heights Choral Society, August 15 and 22, Hugh Porter conducting.

* * *

Robert Elwyn, tenor, and Raymond Burrows, pianist gave a recital on July 10 at the McMillin Theatre, New York, under the auspices of Columbia University. Alton O'Steen was the accompanist.

* * *

Harry Kaufman was heard as soloist with the Philadelphia Orchestra over WABC on July 8.

* * *

Hazel Gruppe, pianist, sailed July 1 on the SS. Lafayette to fulfill engagements abroad. Miss Gruppe's itinerary includes France, Germany, Switzerland and Italy.

* * *

Olga Halasz presented a pupils' recital at Steinway Hall, New York, June 29, solos, duets and two piano works making up a varied program.

F. Francis Hayden and Joseph Mendelsohn Organize Little Theatre

TEANECK, N. J.—F. Francis Hayden and Joseph Mendelsohn of the Hayden-Mendelsohn Studios, West Englewood, are organizing a Little Theatre movement in Teaneck. In October they plan to produce an operetta, The Broken Serenade, with music by Mr. Hayden and lyrics by Mr. Mendelsohn. The production, which is for the benefit of the unemployed, will be put on at the Teaneck High School for two nights, following which it may be given in several of the surrounding towns. The cast, holding forty rôles, is now being filled, and those interested may apply.

Mr. Mendelsohn is a concert and dramatic baritone. He appeared in the rôle of Franz Schubert in the recent Broadway production of Blossom Time. The show ran for two years in New York and four years on the road. Mr. Mendelsohn also has sung opposite Eleanor Painter in The Nightingale and Else Marvenga in Nobody's Girl. Mr. Hayden, the son of a piano merchant, was musical from boyhood and has composed an extensive array of music. The two have collaborated in a number of songs, including The Derelict, Oh! Wonderful Night, Joyous Awakening, The Devil of the Flora Dee, Fate, Good Mornin, Mistah Gabriel (Negro spiritual), The Veteran, My Lovely One, The Bells (wedding song), What de Lawd Wuz Thinkin' (Negro spiritual), Dixie-land Is Home Sweet Home to Me (Negro folk song), Time Triumphant, The Call to Arms, and My Desert Caravan.

S. J.

Hart House Quartet Complete Season of Eighty Appearances

With more than eighty appearances to their credit, the members of the Hart House String Quartet recently completed their ninth season and separated until September. Geza de Kresz left for Salzburg and the Alps, Boris Hambourg for Italy, France and England, Harry Adaskin and Milton Blackstone for out-of-the-way places in Canada. During the past year, the quartet, despite financial conditions, accomplished its annual feat of touring Canada and the United States from coast to coast, giving a number of New York recitals, presenting this type of music to more than 40,000 high school children, and introducing the works of four modern composers.

National Orchestral Association to Conduct Theory Courses

Franklin Robinson will again conduct the courses in aural interpretative theory given as part of the educational work in music offered by the National Orchestral Association. Mr. Robinson's method is planned to aid the students of the orchestra to hear in the ensemble. The musicians are graded in accordance with their knowledge of theory; courses range from preparatory, for those who have had little or no theory, to normal classes, conducted as an open forum and outlined for those who have studied advanced theory or who are teaching harmony.

The work of the elementary classes embraces an argument based upon the Chord of Nature; discussion and aural recognition of the diatonic chord of Nature; discussion and aural recognition of the diatonic chords of the major and minor modes, and the study of melody and accompaniment. The advanced classes are concerned with discussion and aural recognition of all chromatic chords of the major and minor modes, together with analyses of compositions of the classical and romantic composers. All students are encouraged to present original improvisations for class exercises. No tuition is charged the members of the training orchestra of the association; the classes are also open to others at a nominal fee.

Donald C. Gilley to Teach at Arthur Jordan Conservatory

INDIANAPOLIS, IND.—Donald C. Gilley, M. Mus., A.A.G.O., who has been college organist and director of music for the past five years at Earlham College, Richmond, Ind., has resigned his position to come to the Arthur Jordan Conservatory of Music and Butler University in Indianapolis. While Mr. Gilley was at Earlham he gave more than thirty-five recitals, playing at the college and in Cincinnati, Dayton, Indianapolis, Greencastle and other cities. For the past three years he has served as sub-dean of the Indianapolis chapter of the A.A.G.O. Last month he was awarded a Master of Music degree from the Cincinnati Conservatory of Music with organ as a major, having done his console work with Parvin Titus. Mr. Gilley is the composer of several works (still in manuscript), among them a sacred cantata, Exultation, for chorus and soloists with full orchestral accompaniment. He will divide his time equally between the conservatory and college, holding courses in organ and advanced theory at the former while at the college he will have classes in music history, church music and choral singing.

Cecil Arden's Intimate Musicales

The series of intimate musicales which Cecil Arden, formerly of the Metropolitan Opera Company, has given at her studio with Elias Breeskin and Carlos Buhler closed recently. The programs ranged from the sixteenth century through the Romantic School, to modern French, Spanish and American. Miss Arden plans to continue these concerts next winter.

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Studio Notes

FRANTZ PROSCHOWSKI

Frantz Proschowski has returned from Minneapolis, Minn., where he conducted a master class, and gave lectures at the University of Minneapolis to capacity audiences of 600. Mr. Proschowski expects to return to Minneapolis next summer to continue this work. His New York master classes opened on July 10.

A number of Proschowski artists are actively engaged. The Four Horsemen (formerly known as the Proschowski Singers) had their initial broadcast on July 2. They were heard again during Roxy's Hour on July 9 and the same evening over WEAF.

Louise Schulz is now fulfilling engagements in Buffalo, N. Y., and Toronto, Can., with the Publix Theatres.

Roy Jarman is singing in Boston in Faust from July 14 to 18.

Marion White will sing Pitti-Sing in The Mikado at Ocean Grove, N. J., on July 29.

Dorothy Mansfield has an hour on WCDA every Thursday evening at 10.45.

Mary Healy was heard on the Gem Hour as guest artist recently from WTIC, Hartford, Conn.

Mary Whitlock has been awarded a scholarship for next season. Mr. Proschowski heard her on his recent trip to Tulsa and Chickasha, Okla., and was favorably impressed with her voice and talent. Miss Giannini, having heard Miss Whitlock also, urged her to come to New York. She is from the Oklahoma Collage for Women in Chickasha. Besides being a singer, she is a painter and sculptress.

MRS. L. STEWARD

Mrs. L. Steward, a Perfield teacher of Phoenix, Ariz., has had an active season, having, among other interests had the piano class work at the Osborne School. Mrs. Steward has given a program once a month since September.

The Effa Ellis Perfield Club stood well this year at the State Federation of Music Clubs at Florence. Marjorie Ogran was elected president of the junior department and Clara Cressingham, secretary. One group, a piano quartet, won in the organization's sponsored contest. This ensemble consisted of Mercy Negrey, Katharine Cox, Louis Korrick and Jean McCullogh, each ten years old. On their festival program Miss Ogran and Miss Cressingham played soli. George Hinton and Alfred Clifton (Mrs. Steward's grandson) presented a two-piano duo. Miss Cressingham, Bettie Nash, Marjorie Fleming and Marjorie Hackler offered a two-piano quartet.

HENRY HOLDEN HUSS

Four pupils of Henry Holden Huss gave an informal musicale on June 29 at his New York studio. James Fuller Berry played the Bach double concerto in C with Mr. Huss, showing solid musicianship and an adequate appreciation of Bach's music. Mary Schieffelin interpreted Schumann's F sharp Romanza and the Huss Mazurka with poetry and delicacy. Karla Chmel, who studies with Mr. Huss at Hunter College, performed her own melodious Andante from a piano sonata with taste and skill. Jeanette Wiedman repeated her splendid reading of the Chopin F minor concerto. L.

Zirato and Morgana Sail on SS. Conte di Savoia

Bruno Zirato, assistant manager of the New York Philharmonic Symphony Society, and his wife Nina Morgana, soprano of the Metropolitan Opera Company, sailed July 8 on the Conte di Savoia for a month's holiday in Italy. Miss Morgana leaves following her two performances in Beethoven's ninth symphony at the Stadium Concerts.

Mr. and Mrs. Zirato will go first to Reggio Calabria to visit the former's family after which they will spend a fortnight at the Hotel Quisisana in Capri. Motoring north they will visit Maestro and Signora Toscanini at the Isolino San Giovanni before returning to New York on the SS. Rex. Mr. and Mrs. Zirato are taking with them their son, Bruno Zirato, Jr.

Once again the Savoia can boast of the record booking for this year, as it sailed with 1,715 passengers. At the time of closing the bookings five hundred applicants had to be transferred to other ships of the Italian Line.

Lectures and Recitals Held at Juilliard

The course of lectures and recitals at the Juilliard Summer School, New York, began on July 10 with a student recital. The following day Katherine Bacon gave a piano program. On July 12 and 14 Dr. Erskine lectured on English literature. On July 13 the New York Civic Orchestra, conducted by Rudolph Thomas, was heard.

These lectures and recitals continue daily through the six weeks summer session. The soloists on future programs include James Friskin, Sascha Gorodnitzki, Alton Jones and Arthur Newstead, pianists; Fraser Gange, baritone; Wolfe Wolfinsohn and Samuel Gardner, violinists, and Samuel Lifshey, violist. All of these events are open to Juilliard Summer School and Columbia students. The public is admitted on payment of a small membership fee.

Ed Perkins' Los Angeles Concert Series to Open July 21

LOS ANGELES.—Ed Perkins' second annual concert series, to be held at the open-air Greek Theatre, Griffith Park, on Friday nights, July 21 to September 8, will feature four prominent soloists, four ballets and the new Greek Theatre Symphony Orchestra, with Leonard Walker conducting. For the past twenty years Mr. Walker has conducted in London, where he has wielded the baton for the Diaghileff Russian Ballet, the London Symphony Orchestra, the Royal Opera at Covent Garden, the annual Shakespeare Festival and the Chu Chin Chow production. Last December he was guest conductor with the Los Angeles Philharmonic Orchestra.

José Mojica, Mexican tenor, who has returned from a concert tour of the Balkans and the Near East, opens the Ed Perkins series, July 21. This is Mojica's only recital in Southern California this year, as he embarks early in the autumn on a tour of Japan and the Philippine Islands. Troy Sanders, pianist and composer, will be Mojica's accompanist on July 21 and also play for the first time in America a new group of Byzantine numbers.

On July 28, the world première of Ernest Belcher's new Riviera Ballet will be given. This includes an ensemble of sixty dancers in a pageant including The Parade of the Peacocks, Temple of Beauty and Grecian Gambols. Olga Steeb, pianist, who has appeared with the Los Angeles Philharmonic Orchestra and at the Hollywood Bowl, as well as in New York and Europe, is the soloist for August 4. This is her only Southern California recital this summer. On August 11, Jose Fernandez, who appeared at the Hollywood Bowl last summer, will present a new version of Ravel's Bolero which includes a ballet of fifty. Mr. Fernandez is also to appear with Carola Alena in a new group of dances by de Falla and Albeniz and an eighteenth century number from Granados' Goyescas.

On August 18, Luisa Espinel, character singer, who just completed a tour of the Northwest, is the soloist in a program of Cuardros Castizos, entitled, Song Pictures of Spain, with Earl Voorhies at the piano. This is her only local appearance this summer, as she leaves in September for recitals in Monterrey, Torreon and Mexico City.

Michio Ito's Ballet Orientale, a blending of Burmese, Javanese and Siamese dance themes, has its world première on August 25. Not since his Prince Igor at the Hollywood Bowl in 1930 has Ito prepared a ballet on this scale. He plans to stage the Ballet Orientale at the Opéra-Comique in Paris next winter. Negotiations are under way to secure Richard Crooks or Chaliapin as the soloist on September 1. The final attraction, September 8, is Collenette's Ballet of Roses, a program of divertissements and ensemble numbers based on the Tournament of Roses in Pasadena. Collenette was formerly a member of Pavlowa's company.

Maganini Makes Transcriptions of Gottschalk Work

Quinto Maganini, conductor of the New York Chamber Symphony, has made four orchestral transcriptions of The Banjo by Louis Moreau Gottschalk, American composer. The Banjo was written about 1846 and is said to be the first example of American jazz rhythm ever played in European concert halls, where Gottschalk, as pianist, introduced it. The transcriptions which Mr. Maganini has prepared are for jazz band, for symphony orchestra, for string orchestra with piano obbligato and for chamber orchestra. They will be published soon in America, Germany and England. Mr. Maganini revived the Gottschalk work last winter when, as conductor of the New York Sinfonietta, he played his chamber orchestra transcription of The Banjo. He repeated it at a second concert by request, and it was subsequently played over the radio and elsewhere.

Charles Haubiel Heard in Program of His Compositions

Charles Haubiel was heard on June 27 in a program of his own compositions at a tea-musicale given by Mrs. William T. Cornell at Winaching, Twilight Park, in the Catskills, N. Y. Englebert Roentgen, first cellist of the Metropolitan Opera House Orchestra, motored over from Woodstock and played at sight Mr. Haubiel's latest work for cello and piano, Cryptics, in four movements.

Former Concert and Church Singer Devotes Efforts to Aiding Artists

Anna Fitzu and Marguerita Sylva Express Gratitude to Elsa Leon

A representative of the Musical Courier recently spent an interesting afternoon in the Carnegie Hall, New York, studios of Elsa Leon. Miss Leon, a singer in concert and church work in and around New York not long ago, has devoted herself to teaching recently.

"I gradually worked in some teaching along with my singing," she explained. "By degrees I became so interested and the results were so encouraging that I dropped my professional concert work and devoted all my time to teaching."

On the afternoon of the interviewer's visit to the now much enlarged Leon studios, Miss Leon presented some prominent artists who are coaching with her. The first was Anna Fitzu, who recently made a re-entry into the concert field after an absence of several years. She has been working daily with Miss Leon. Miss Fitzu declared that she feels more secure technically than she has ever been. Certainly her performance of several songs displayed a lightness of her voice. Santuzza's aria from Cavalleria Rusticana, also had a fresh tonal quality and sure execution.

Marguerita Sylva prefaced her offering by saying that she "had completely lost her voice before going to Miss Leon. Through her tutelage I feel I have completely regained it. I have more richness today, a steadier control and ease of production." Several others were heard and their singing was on the same plane of excellence, owing to the help they had received. J. V.

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NEW PUBLICATIONS

Reviewed by R. M. Knerr

For Violin and Piano

The Gypsy and **Coronado** (A Tango Serenade), by Ellis Levy.

The first-named work, by a violinist who is known for his orchestral and teaching activities, is obviously influenced by the traditional methods of the gypsy musician. It is brilliantly effective and virtuosic, providing a good test of the player's ability in *spiccato* bowing, double-stopping and passage work. There are several effective cadenzas.

Coronado is less exacting technically, being of tuneful and languorous character, with a steadily slower tempo toward the close. It must be played with rhythmic precision, to be effective. The piano parts in each case are grateful to play. (Carl Fischer, Inc., New York.)

Autumn Skies (Poem), by Heinrich Gebhard.

There is solid workmanship, if not the greatest originality, in this melodious and tranquil study. The tempo direction is *andante*, with a slightly more animated middle part, concluding again in a vein of calm and introspective musing. The violin part is simply written with the exception of a brief cadenza, and the piano supports the solo instrument with plangent chords and, later, an arpeggio accompaniment. (Carl Fischer, Inc., New York.)

Remembrance Serenata, by Edward G. Simon.

Dedicated to Paul Musikonsky, boy violinist, this colorful and tuneful work includes several *ad lib*, pizzicato passages *á la guitarra*. It is throughout light and rhythmically appealing, being ideally suited for use as a brief encore number. (Carl Fischer, Inc., New York.)

Songs

Aimons-nous et Dormons (Sleep, Dear Love), by Claude Debussy; words by Théodore de Banville, English version by Evangeline Lehman.

Here is a new English version of a Debussy song which, according to the copy at hand, dates from 1880, when the composer was eighteen. Its idiom is for the most part fairly conventional, in a straightforward lyrical language, touched, however, by a few novel harmonic effects which presage the later iconoclasic master. The melody has the spontaneity of youth. Its vigorous sweep admirably reflects the passionate lines of the poet. There is a striking climax, which could be utilized with exceptional effect by a lyric tenor. The range is from B to F sharp. The dedication is to Paul Vidal. (Theodore Presser Co., Philadelphia.)

Weep Not for the Dead, Memorial Song; words and music by Ada Weigel Powers.

A dramatic and stirring number suitable for Decoration and Armistice days (it was sung at General Leonard Wood's memorial services, according to a note on the printed copy). The work begins quasi-recitative and then falls into a vigorous theme (*alla marcia e pomposo*), with the words "Then gird on thine armor, be strong and fearless." The song would undoubtedly be effective in performance. It has a tranquil conclusion, voicing the faith that the martyred dead "live in peace and joy." Range, C to A flat. (Edward Schuberth & Co., Inc., New York.)

Exercise Song

The Singer's Daily Six; Limbering-up Exercises for All Vocalists; words and music by W. Warren Shaw.

In order that singers may "keep fit," Mr. Shaw has given them a series of eight rhythmic bodily exercises, set to two very simple pages of music, and provided with words that vividly described the accompanying motions. Obviously this is a utilitarian rather than an art work, and as such it can be recommended to vocalists who fear the approach of embonpoint. According to the author's description on the cover, faithful use of these exercises "promotes muscular elasticity and flexibility of the body, which directly affects the character of the voice." (Issued by the National School of Authentic Voice Production, Carnegie Hall, New York; C. Harold Lowden, Inc., selling agents, Philadelphia.)

Press Comments

FABIEN SEVITZKY

The music festival in which Fabien Sevitzky conducted his Young Musicians Orchestra of eighty-eight and his Vocal Ensemble of seventy at the Fens Stadium, Boston, on June 27, received enthusiastic praise in the press. The Boston Globe said: ". . . the Ensemble's playing was perfect almost to the last degree . . . just one example from many—the pizzicato passages were clicked off like clockwork, yet with definite feeling for grace and brightness . . . not less skilled than the instrumentalists is the chorus; like the orchestra their singing is scrupulous in the technic and sensitive to rhythmic and tonal changes." The Boston Herald: ". . . the orchestra plays unusually well, and as an integrated unit has no weak sections, the tone is remarkably pure and expressive . . . the chorus is prodigally gifted vocally . . . together with Mr. Sevitzky's vital guidance they form a unit well worth while hearing and one likely to contribute richly to musical life of the city." The Boston Traveler: ". . . the orchestra responded to the able conducting of Mr. Sevitzky in a manner not to be expected from a group so recently formed. There was a definiteness of tone and attack, a keenness of perception, that told of many long hours in preparation . . . some seventy-five fresh young voices joined with the orchestra of nearly 100 in performing a program that gave clear evidence of the group's progress since their first appearance in Jordan Hall last January. The audience was most appreciative and applauded long and often."

The Christian Science Monitor: "Mr. Sevitzky achieved really surprising musical results. The tonal quality, balance, precision, rhythmic vitality and expressiveness of both orchestra and chorus testified to his musicianship and to his authority as leader. The success of the concert is beyond question. The audience was not only large; it was attentive and responsive. There should be more of them."

BENNO MOISEIWITSCH

Benno Moiseiwitsch played an all-Brahms program with the Shanghai Municipal Orchestra on May 7, at the opening of the Grand Theatre. May 14, he appeared again with the orchestra, playing three concertos—the Beethoven "Emperor," Rachmaninoff's No. 2 and that of Liszt in E flat. The North China Daily said: "What a feast of music at the Grand Theatre and what a tour de force on the part of the pianist. On a hot and sticky night to play with unflagging fervor and unsurpassed technic three tremendous concertos, with scarcely a break of a minute between the last two, and to follow this up with the Chopin Berceuse and the colossal finale of Liszt's Sixth Rhapsody (Carneval de Peste), hardly any adjective is too extravagant to describe this feat of memory, endurance and power."

Mr. Moiseiwitsch has been touring in the Far East for nearly a year. He made four visits at different periods to Japan, played in Java and also in Australia. He comes again to the United States next winter, opening his tour in November.

SONIA SHARNOVA

Sonia Sharnova sang Ortrud in the opening performance of Lohengrin in Cincinnati, about which the Times Star said in part: "Sharnova, who came here last season for one or two performances, was an intense and thrilling Ortrud. Ortrud, like Kundry, is one of the most disagreeable roles ever composed for the human voice. It is for any voice, and no voice. It is neither for the mezzo, on account of the high positions of the lines, nor for soprano, on account of the low positions. It is merely tremendously dramatic, and so Sharnova made it."

Of her Azucena, the Enquirer carried: "Sharnova, in the role of the gypsy, was the outstanding voice of all. She showed great dramatic power and histrionically was effective. She seemed thoroughly at home in the part. The famous Anvil Chorus came off in good style."

FREDERICK JAGEL

Frederick Jagel, American tenor of the Metropolitan Opera, was reëngaged after last year's appearances at the Zoo Opera of Cincinnati. He opened this season there on June 27 singing Lohengrin. George A. Leighton, of the Cincinnati Enquirer, said that Mr. Jagel "maintained the status he attained with Cincinnati audiences on former occasions as a gifted and finely capable tenor." To the Cincinnati Post Mr. Jagel was "clear and strong in the title role." The Times had this to say: "Jagel is a complete artist, singing beautifully, with legato when possible, with declamation when indicated by the lines. For musicians Jagel's vocal art is almost as intriguing as his fine tenor voice."

HENRI DEERING

Henri Deering, American pianist, played in Minneapolis, Minn., during the recent Biennial Convention of the National Federation of Music Clubs. Reviewing the performance, the critic of the Minneapolis Star said: "Henri Deering, pianist, gave a recital of Brahms and de Falla numbers in the midst of which White Peacock by Griffes was a tribute of the noblest to American music. Mr. Deering through his finely artistic interpretations made an acquaintance which musical Minneapolis no doubt would like to make on a larger scale."

The Minneapolis Tribune: "Henri Deering appeared in a group of piano selections. He has excellent technical equipment and his intellectual conceptions are just and convincing. This was especially true in the Brahms Intermezzo in A major and the Rhapsodie in B minor where he ran the gamut of musical expression."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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YEHUDI MENUHIN

is an expert automobile driver and also gets a thrill out of his bicycle with its three-speed gears, generator, two-wheel brakes and other modern features. Yehudi is now enjoying a vacation motor tour of Europe with his parents.

(At right)

NELSON EDDY

keeps up with music at the M-G-M. Studios. The baritone recently signed a contract to add appearances in the films to his concert and opera activities.

EDWARD JOHNSON

on his way to Europe. The Metropolitan Opera tenor will attend several festivals and will return in the early autumn for a concert tour of the United States and Canada, before rejoining the Metropolitan in December.

MARCIAN THALBERG,

pianist, sailed for Europe on June 28, following a season of teaching and concert appearances in New York. He will give recitals while abroad.

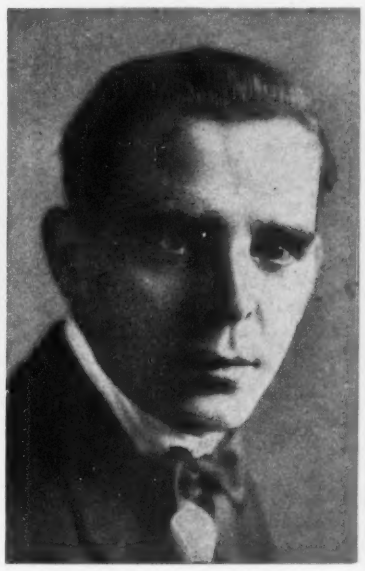
(At Right)

HENRI DEERING

played over Station WJZ on July 6, being heard in one movement of the Schumann A minor concerto with the NBC Orchestra, Joseph Littau conducting.

THE SEVEN NATIONAL OFFICERS OF MU PHI EPSILON

met in annual council session last month. Bottom row, left to right: Helena Redewill, editor; Ada G. Britton, treasurer; Bertha Hornaday, music adviser; Alma M. Geiser, secretary; Helen Mueller, vice-president. Top row: Louisa W. Allensworth, alumnae officer; Dorothy Paton, president.



WILLEM VAN HOOGSTRATEN,

conductor of the Portland (Ore.) Symphony Orchestra, opened his twelfth season as conductor of the New York Stadium Concerts on June 29.

JOHN CHARLES THOMAS,

the first soloist of the season at Hollywood Bowl, where he sang with the orchestra on July 13.

PAUL ALTHOUSE

sang in the Beethoven ninth symphony at the Stadium Concerts on July 6 and 7.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

FRANTZ PROSCHOWSKI

Will Hold His Vocal Master Classes in New York from July 10 to August 18